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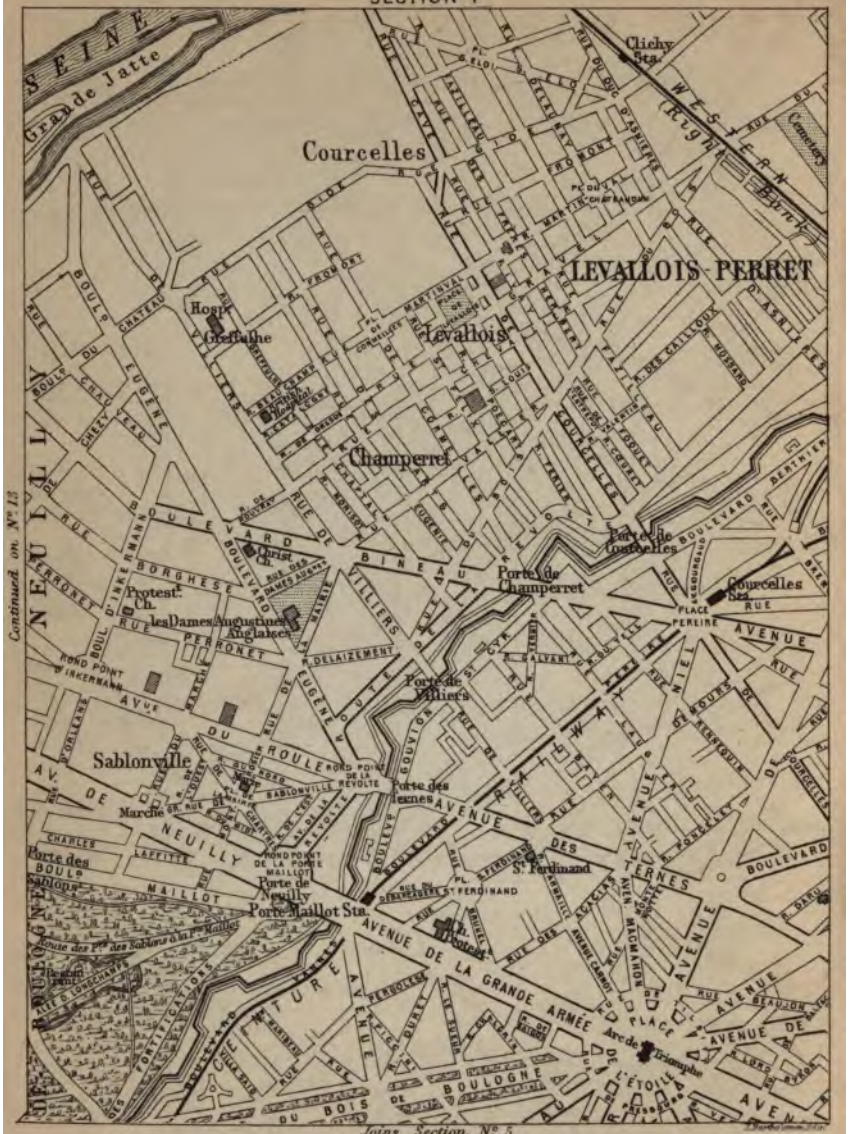
# MAP OF PARIS

KEY TO THE FOLLOWING 14 SECTION MAPS

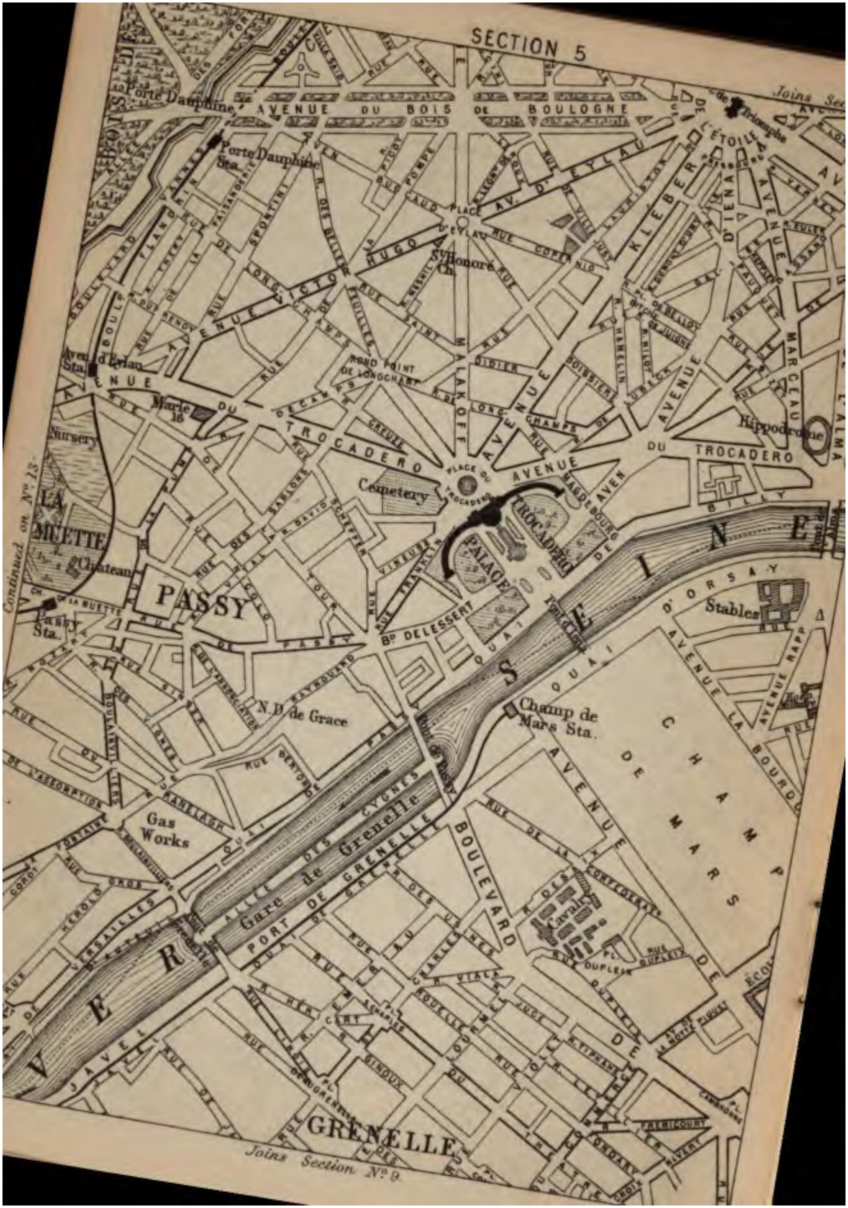
SECTION I


SEINE
Grande Jatte
Courcelles
Clichy Sta.
WESTERN
Right Bank
Cemetery
LEVALLOIS-PERRET
Levallois
Hosp. Greffulhe
Champerret
Porte de Champerret
Porte de Courcelles
Courcelles Sta.
Christ Ch.
Protest. Ch.
les Dames Augustines Anglaises
Porte de Villiers
Sablonville
Marché
Porte des Ternes
Porte de Neuilly
Porte Maillot Sta.
St. Ferdinand
Arc de Triomphe
NEUILLY
BOULOGNE
Continued on No. 13
Joins Section No. 5

SECTION 2
Cemetery
Poterne de St Ouen
BESSIÈRES
St Ouen Sta
Porte de Clichy
Avenue de Clichy Sta
Railway Works & Goods Station
NORTHERN CEMETERY
called MONTMARTRE
LES BATIGNOLLES
Batignolles Sta
Ste Marie
AUTEUIL
WAGRAM
BOULEVARD DES BATIGNOLLES
College Chaptal
COURCELLES
PARC DE MONCEAU
Russo-Greek Ch.
Hopital Beaujon
FRIEDLAND
BOULEVARD HAUSSMANN
St Augustin
WESTERN RAIL. STA.
La Trinité
Lycée Fontanes
St Philippe du Roule
Ministry of the Interior
Joins Section No 6

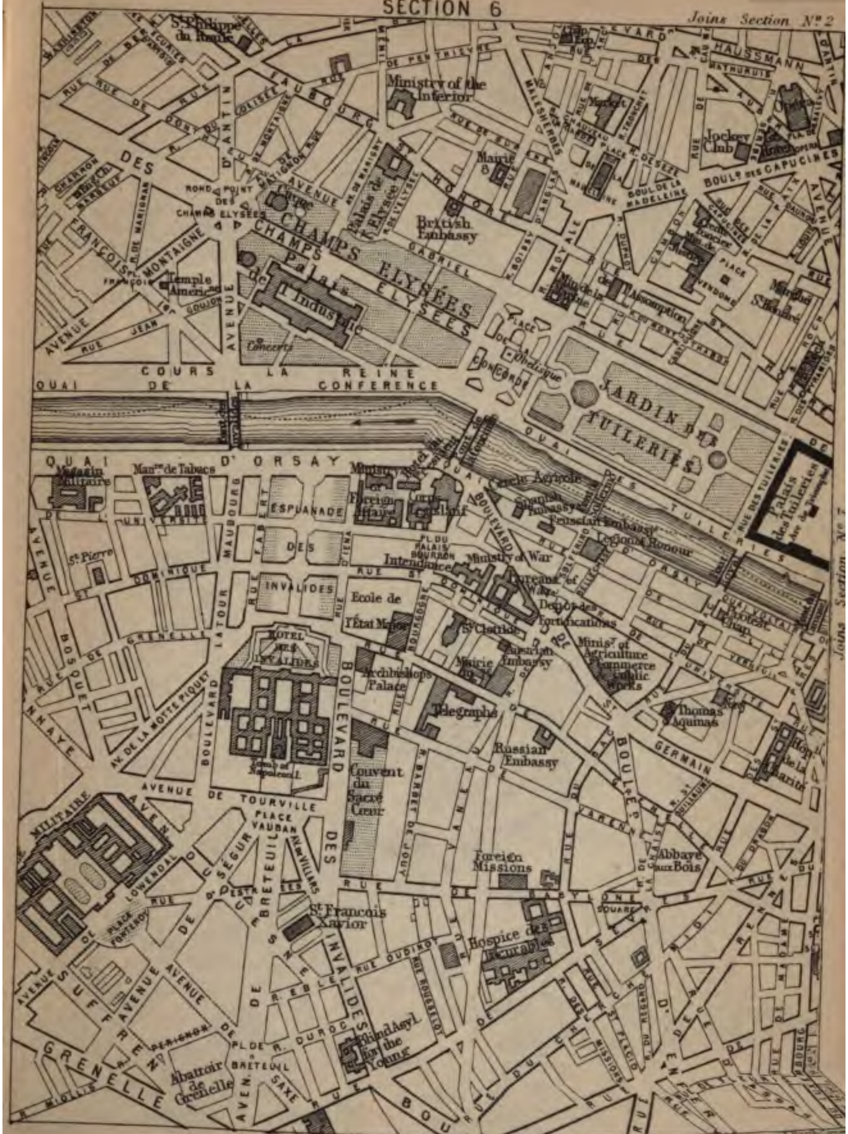
SECTION 3
Poterne de Montmartre
Porte de Clignancourt
Boul. Ornano Sta.
Chapelle Ceinture Sta.
Porte de la Chapelle
Sta. St. Denis
Railway Works & Goods Station
Clignancourt
N.D. de Clignancourt
St. Denis
LA CHAPELLE
Old Cemetery
Cemetery
MONTMARTRE
St. Pierre
Sacre Cœur
Mairie
Marché
St. Bernard
Hôpital La Boissière
Cirque
Maison Municipal
NORTHERN RAIL STA.
St. Vincent de Paul
EASTERN RAILWAY STATION
Hôpital Militaire St. Martin
Prison St. Lazare
Mairie
Joins Section No. 2
Joins Section No. 7

SECTION 4
Porte d'Aubervilliers
Porte de la Villette
Gazomètre
Sta. Pont de Flandre
Pont Di
Abattoir
Cattle Market
LA VILETTE
19e Arrt
Porte de Pantin
Cemetery
Belleville Villette Sta
Mairie du 19e
Market
Horse Market
Fodder Market
St. George
BELLE-VILLE
St. Jean Baptiste
Thermes de Belleville
Gazomètre
Hôpital St. Louis
Joins Section No 8


SECTION 5
Joins Section
Porte Dauphine
Porte Dauphine Sta.
AVENUE DU BOIS DE BOULOGNE
AV. D' EYLAU
PLACE D'EYLAU
St. Honoré Ch.
AVENUE VICTOR HUGO
RUE SPONTINI
RUE POMPE
KLEBER
AVENUE D'IENA
AVENUE MARCEAU
L'ETOILE
Arc de Triomphe
ROND POINT DE LONGCHAMP
AVENUE MALAKOFF
RUE BOISSIERE
RUE LAURISTON
RUE DE LONGCHAMPS
RUE DES BELLES FEUILLES
Aven d'Eylau Sta.
Marie 16
AVENUE DU TROCADERO
Hippodrome
DU TROCADERO
PLACE DU TROCADERO
Cemetery
TROCADERO PALACE
QUAI DE BILLY
Nursery
LA MUETTE
Chateau
PASSY
Passy Sta.
CH. DE LA MUETTE
RUE DE PASSY
Bd. DELESSERT
QUAI D'ORSAY
Stables
AVENUE RAPP
AVENUE LA BOURDONNAIS
N.D. de Grace
RUE RAYNOUARD
RUE DE L'ANNONCIATION
RUE BERTON
S E I N E
Champ de Mars Sta.
CHAMP DE MARS
AVENUE DE SUFFREN
Gas Works
RUE RANELAGH
QUAI DE PASSY
RUE DE L'ASSOMPTION
RUE DE BOULAINVILLIERS
RUE FONTAINE
ALLEE DES CYGNES
Gare de Grenelle
PORT DE GRENELLE
QUAI DE GRENELLE
BOULEVARD
RUE DE LA FEDERATION
R. DES USINES
R. DUPLEIX
PL. DUPLEIX
RUE DES ENTREPRENEURS
RUE DE LOURMEL
R. VIALA
RUE DU COMMERCE
RUE LETELLIER
GRENELLE
RUE DE JAVEL
V E R
Continued on No. 13.
Joins Section No. 9.

# SECTION 6

Joins Section No. 2




Joins Section No. 7

Joins Section No. 10

SECTION 7

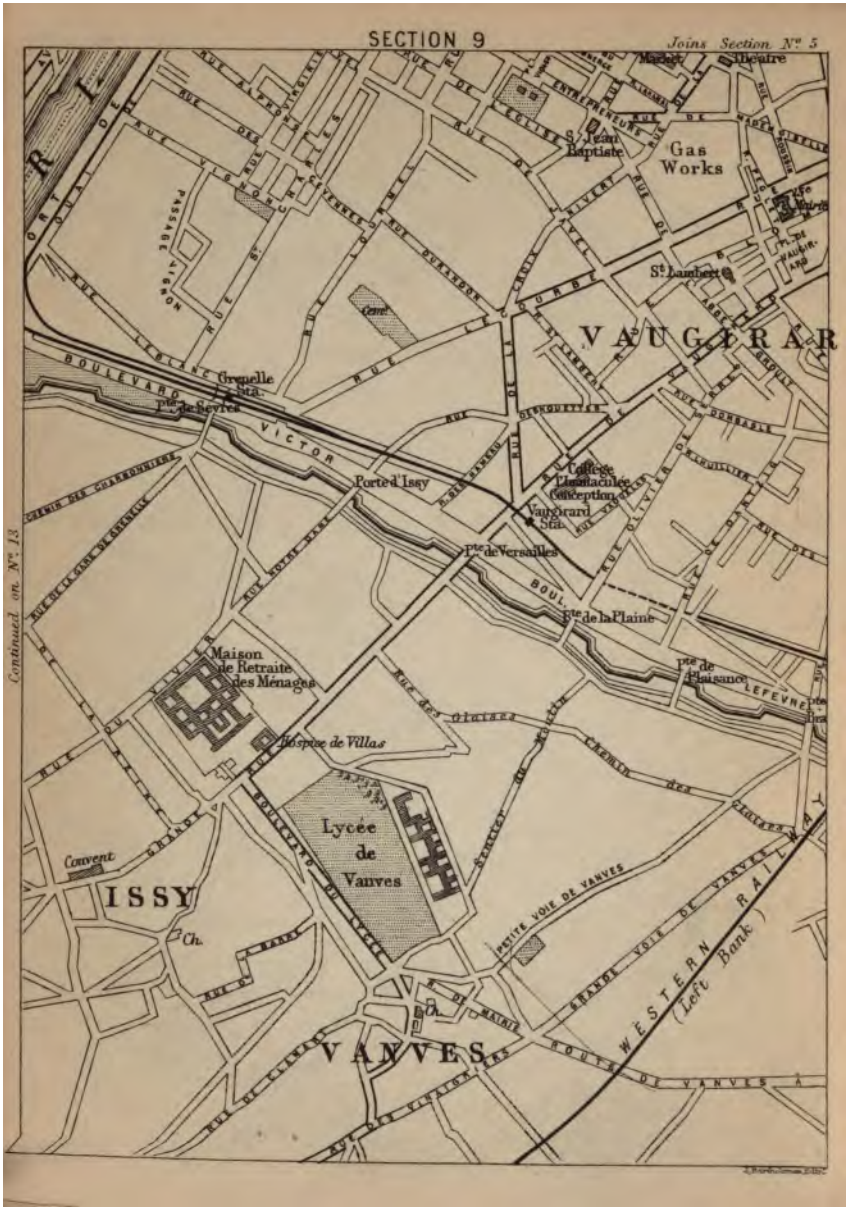
*Joins Section No. 3*

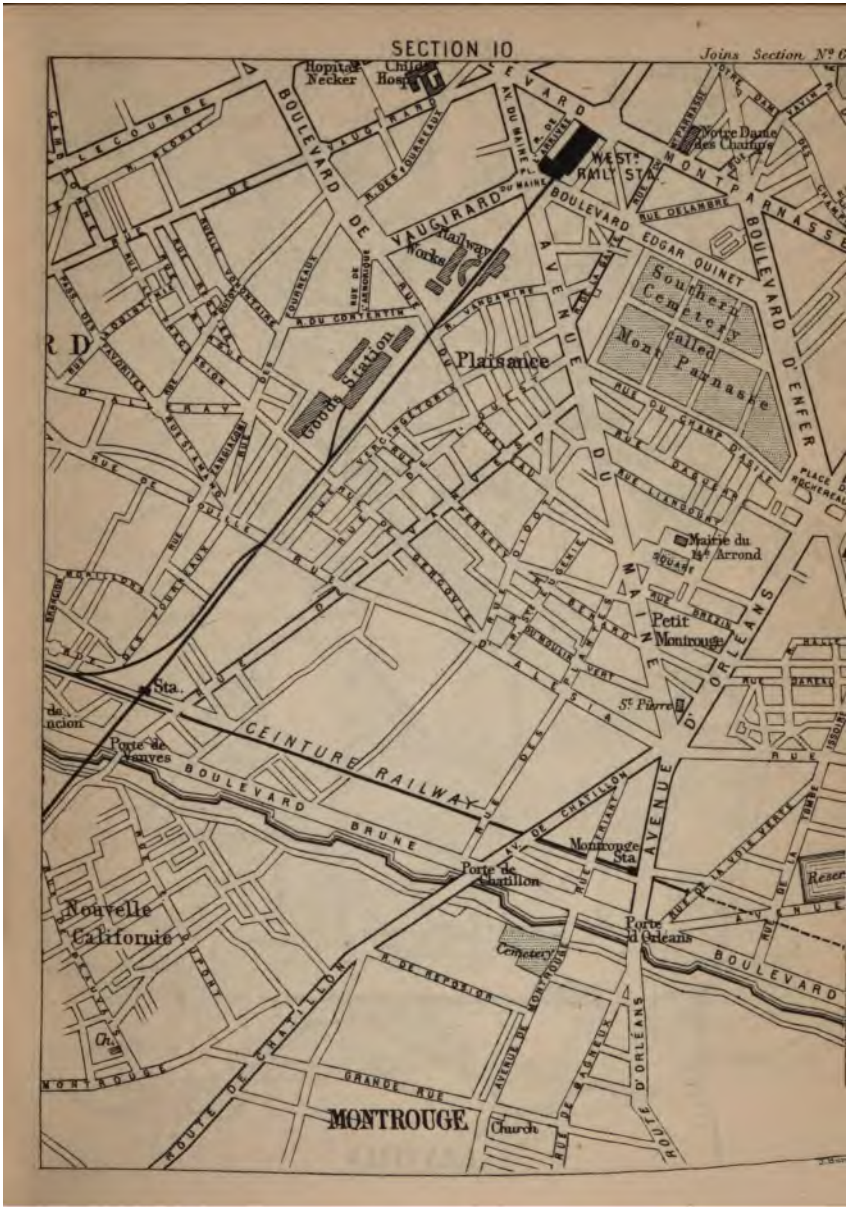
Joins Section No. 6

*Joins Section No. 11*

Joins Section N° 4

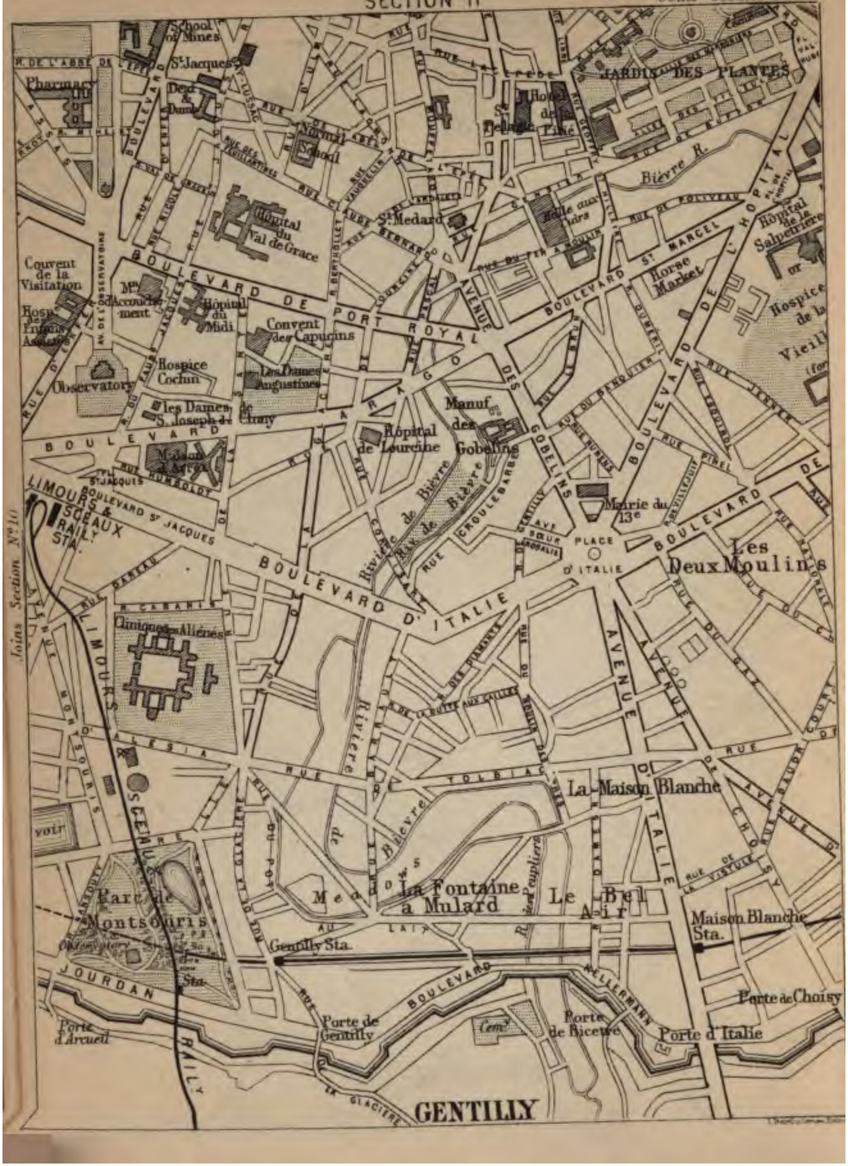
Joins Section N° 12


SECTION 9
Joins Section N° 5
Continued on N° 13
Gas Works
S. Jean Baptiste
St. Lambert
VAUGIRARD
Grenelle Sta.
Pte de Sevres
BOULEVARD VICTOR
Porte d'Issy
Vaugirard Sta.
Pte de Versailles
Pte de la Plaine
Pte de Plaisance
LEFEVRE
Maison de Retraite des Ménages
Hospice de Villas
Lycée de Vanves
Convent
ISSY
Ch.
VANVES
PETITE VOIE DE VANVES
GRANDE VOIE DE VANVES
WESTERN RAILWAY (Left Bank)
ROUTE DE VANVES A


SECTION 10
Joins Section No 6
Hopital Necker
Child Hosp
BOULEVARD DE VAUGIRARD
AV. DU MAINE
WEST RAILY STA
Notre Dame des Champs
MONTPARNASSE
BOULEVARD EDGAR QUINET
BOULEVARD D'ENFER
Railway Works
Southern Cemetery called Mont Parnasse
Goods Station
Plaisance
AVENUE DU MAINE
Mairie du 14e Arrond
Petit Montrouge
St Pierre
Sta.
Porte de Vanves
CEINTURE RAILWAY
BOULEVARD BRUNE
Montrouge Sta
Porte de Chatillon
Nouvelle Californie
Porte d'Orleans
Cemetery
BOULEVARD
ROUTE D'ORLÉANS
GRANDE RUE
MONTROUGE
Church

SECTION II

*Joins Section No. 7*



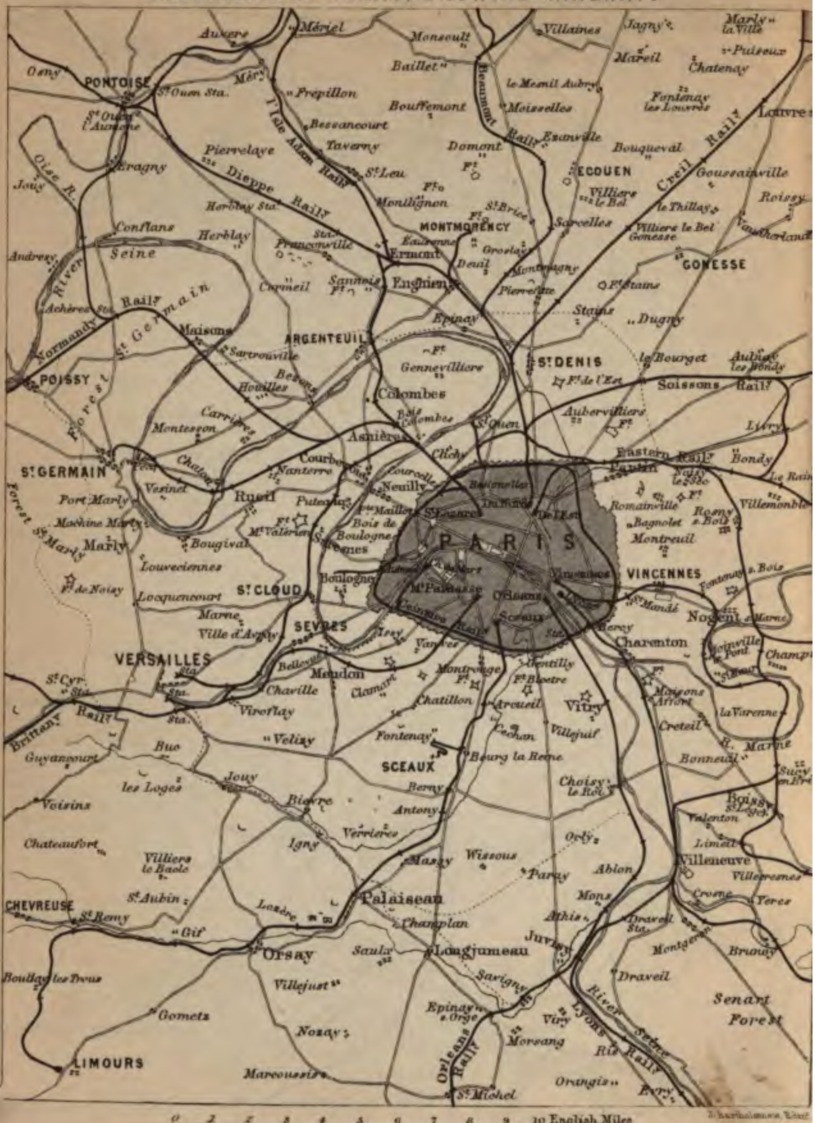
## SECTION 12

Joins Section No. 8

Railways marked thus
Scale of One English Mile
COURBEVOIE
COURCELLES
Villiers
Levallois
British Hospital
Champerret
NEUILLY
(Sur Seine)
RIVER SEINE
Pont de Neuilly
AVENUE DE NEUILLY
Vieille Route de Neuilly
Route de St Germain
Rond Point des Bergères
PUTEAUX
Sta.
Mairie
Quai National
Fort du Mont Valérien
Right Bank
Ile de Puteaux
SURESNES
Madrid
Bagatelle
Porte de Neuilly
Boulevard Maillot
Jardin d'Acclimatation
Porte Dauphine
AV. DU BOIS DE BOULOGNE
AV. DE LA GRANDE ARMÉE
AV. D'EYLAU
AVENUE VICTOR HUGO
AV. DU TROCADERO
TROCADERO
L. Inférieur
Pré Catelan
Porte de la Muette
la Muette
PASSY
Station
Beauséjour
Hippodrome de Longchamp
Avenue de l'Hippodrome
L. Supérieur
BOIS DE BOULOGNE
Auteuil Race Course
VERSAILLES RAILWAY
Route Impériale de Sèvres
SOUL. DE BOULOGNE
Chateau
AUTEUIL
Station
ST. CLOUD
Sta.
BOULOGNE
GRENELLE
Pont de St Cloud
ROUTE DE ST CLOUD
Chateau
Parc de St Cloud
Pavillon
RUE DE LA PLAINE
Road to Sèvres
Old Road
BILLANCOURT
RIVER SEINE
ISSY
Vivier
Rue de Meudon
SÈVRES
Porcelain Manufactory
BELLEVUE
J. Bartholomew Edin.

SUBURBS
STRASBOURG RAILY
Canal de L'Ourcq
PANTIN
Abattoir
Cattle Market
La Chapelle
La Villette
RUE DE PARIS
Mairie
Porte de Pantin
R. de la Villette
Ft. de Romainville
ROMAIN
Prés St. Gervais
Parc des Buttes Chaumont
Belleville
Porte du Pré St. Gervais
Porte de Romainville
Porte de Ménilmontant
BAGNOLET
Ménilmontant
Père La Chaise Cemetery
Charonne
Porte de Bagnolet
MONTREU
Fontarabie
ROUTE DE MONTREUIL
Porte de Montreuil
Petit Charonne
VINCENNES
COURS DE VINCENNES
Porte de St. Mandé
Château de Vincennes
St. MANDÉ
La Grande Pinte
Porte de Picpus
BERCY
La Gare
Parc de Bercy
LYONS RAILY
BOIS DE VINCENNES
Conflans
Scale of One English Mile

## ENVIRONS OF PARIS, SHOWING RAILWAYS



Dickens, Charles, 1837-1896.

# DICKENS'S DICTIONARY OF PARIS,

1882.

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# DICKENS'S

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**Abattoirs, Les.**—An *abattoir* is a word comparatively new in the French language, because the thing itself is new. By it is meant the place of slaughter of those animals intended for human food. Until the year 1807 the necessity for the slaughter-house was not fully recognised in Paris; animals were brought to the butchers, and were killed in an open place, and after the manner that seemed to be readiest. But the evil was yearly growing greater, and at last, in 1818, five properly-constructed abattoirs, or slaughter-houses, were built and made fit for use. These have since disappeared, and have been replaced by one large establishment, to which entry is made from the Rue de Flandre. This is the chief of the abattoirs in Paris; for two others have since been added, one called the Abattoir de Villejuif, and the other the Abattoir de Grenelle. Outside Paris there is, at Pantin, a small abattoir for horses only. To these places the animals are brought and killed. The oxen are stunned, the calves and the sheep have their throats cut; the pigs are sometimes stunned, sometimes they have their throats cut, according as the buyer wishes. There is not much choice between the two modes: in either case the animal is soon relieved from pain. But to anyone watching the process—after he has seen a dozen ungovernable beasts struggling to free themselves and escape from the block or truck over which they are laid, or from the iron chain by which they are tied—a sort of conviction forms itself in his mind that the animals themselves must have a knowledge, more or less clearly formed, of what is to be their own fate. Their intelligence may be dull, but it exists. The sheep, as he is being driven through the yard, in which he sees and smells the blood of other sheep killed before him, probably does not feel a twitching in different parts of his body and say to himself: "That part is for chops, that is to be the saddle;" but it may be that he then recognises to himself, more forcibly than he had done hitherto, that he had not been sent into the world merely that he might fill his stomach every day with grass.

The abattoirs are open to the public. At the chief establishment in the Rue de Flandre, Tuesdays and Fridays are the days of the week when the greatest number of animals are killed. For the sight-seer those are "the best days." In the winter months

or 1200 oxen are killed daily, 8000 sheep, and 400 or 500 calves. The men will begin to work at different hours in the morning—at 3, at 4, or at 5 o'clock, according to the amount of labour to be done. Usually by 12 o'clock the slaughtering is finished. Sometimes there is work to be done in the afternoon, but it is comparatively unimportant. The oxen are stunned by a blow on the head from a curiously-shaped hammer. An iron handle, not very big, is affixed to a stick; one end of this handle is in the form of a crook, the other is straight. The straight end is scooped like the bore of a gun. One strong blow dealt on the front part of the forehead, between the two horns, is sufficient to fell the ox. He drops down stunned. He then receives a second blow, from the same end of the hammer, also between the horns, but on the top of the forehead. Into the first of these holes made a long thin stick is thrust, right through his brain; and probably this thrust takes from him his last feeling of consciousness. The skin or hide under his neck is then opened, his throat is cut, and the blood streams forth very copiously. This blood is either collected in large round shallow pails and left to get thick and clotted, or it is stirred up for some while in the troughs into which it is poured from the pails. In the former case, the water which rises to the top of the blood in the pails is used for polishing the cloth used for men's clothes, and the thick substance for manure; in the latter case, the blood of the animals is used chiefly for refining sugar. Separating the hide from the ox or from the calf cannot be done very quickly, the work requires some careful manipulation; but from the sheep, when the first preliminaries are done, the rest is soon accomplished. An actor having to change his costume quickly behind the stage can hardly get out of his clothes more rapidly than the *skin, with the wool on it*, is torn from the sheep's back. The men as they are at work cannot be clean in their appearance, but they are not dirty or repulsive-looking except from the nature of their occupation. The animals as yet alive are not treated harshly, and after they are killed there is order and method in the mode of proceeding. An abundant supply of water is always running.

A very strict watch is kept over the meat so that none should be allowed to pass through the gates that is not properly sound and wholesome. The live animal is inspected as he is brought in; a buyer may refuse one beast and select another. The meat is inspected after it has been cut up and washed; and what is not sold one day is examined again the next; and there is a further inspection of the meat before it passes through the gates. The substance of the following extract as to the seizure of meat is from a Paris newspaper. In the month of August, 1881, 47,615 kilogrammes of meat were seized in Paris, and declared as unfit for human food. The kilogramme is equal to 2 lb. French weight, but the French pound is rather more than the English in weight. The seizures took place as following: At the Halles, 17,556 kilos.; at the Abattoirs, 8933 kilos.; at the large Cattle Market, including also the animals which died on the journey, 2740 kilos.; in other and smaller meat markets, 419 kilos.; in the butchers' and other shops where meat is sold, 335 kilos.; coming into Paris (at the gates of the fortifications and in the railways), 3112 kilos.; of horse-meat, 10,530 kilos.; tripe, 3990 kilos. From the last but one mentioned item we perceive that there is a very considerable quantity of horse-meat eaten in Paris. (*See Art.* HORSE-MEAT.)

*Omnibuses* go to the Abattoirs from the church of St. Sulpice; and a *Tramway*, starting from the Place de la République, passes along the Rue de Flandre in front of the entrance to the establishment. There is a *Station de*

*Voitures* a little way down the Rue d'Allemagne, but cabs are not always to be found upon it.

**Académie des Beaux Arts** (*see* INSTITUT).—Among the French academies this one is second in point of date, the *Académie Française* being the oldest. The *Académie des Beaux Arts* was established in 1648, under the title *Académie de Peinture et de Sculpture*. It was officially recognised in 1655. In 1671 architecture became incorporated with the other branches of art. So matters went on until the Revolution; afterwards music became added. In this academy there are 40 titular members, 10 honorary members, foreign associates, and 40 correspondents. The members publish a "Dictionnaire des Beaux Arts," and give away different prizes.

**Académie des Inscriptions et Belles Lettres** (*see* INSTITUT).—This academy was founded by Louis XIV. in 1663. Four members of the Académie Française used to meet every Wednesday in Colbert's library, and to their meetings was given the title *La Petite Académie*. By degrees their numbers increased. The intention was to form a body of learned men to decide upon the inscriptions, devices, etc. most suitable to adorn the monuments, paintings, and other works of art at Versailles, and also to determine upon the inscriptions to be placed upon the medals which were struck off in honour of the king. In 1701 the number of members was increased, and the title of the academy became *Académie Royale des Inscriptions et des Médailles*; but in after years it was again changed to its original name, which it has since preserved. For a long time past this society has published its reports, treating specially of history from an archæological point of view. In the academy there are 40 titular members, 10 honorary members, 8 foreign associates, and 50 correspondents.

**Académie des Sciences** (*see* INSTITUT).—This academy, founded by Colbert in 1666, was not officially recognised until the king had signed the letters patent for its establishment in 1669. This institution is in point of fact a scientific tribunal, divided into eleven different branches of science. It has 65 titular or real members, 10 honorary members, 8 foreign associates, and 92 French and foreign correspondents. The academy publishes reports of its meetings.

**Académie des Sciences Morales et Politiques** (*see* INSTITUT).—This academy dates from the Revolution only, and for a few years the members used to discuss abstract ideas—political, philosophical, religious, and social. In 1803, when Bonaparte came into power, he crushed the academy, for he did not like the free expression of opinion on such subjects, and he feared Socialism. So matters remained until after the Revolution of 1830, when, owing to a report made by Guizot, the academy again made its appearance. The members publish their reports. There are 40 titular members. 6 honorary members, 6 foreign associates, and from 30 to 40 correspondents. This academy is divided into five sections.

**Académie Française** (*see* INSTITUT).—This is the most important and the best known of the five Academies in Paris. It was definitely founded by Richelieu in the year 1635, and for two centuries and a half most of the names great in French literature have been among its members. Their number has been invariably forty. But there have been men very well known who were not elected, and the humorous appellation, "the forty-first chair in the French Academy," is sometimes used to

designate men of considerable note in letters who have not obtained admission. It is easy to rail at the French Academy, and to say that it has benefited literature but little. The fact is indeed evident enough as regards the great mass of books which are bought and read by the educated public. Academies cannot create literature, but they can give away prizes, they can distribute funds which have been left to them for the purpose of rewarding hard work; and in so doing they can make for themselves a popular name. Money has at different times been left to the French Academy to be so used; and the prizes usually take the name of the donor of the fund out of which they are provided. There are two large *Montyon* prizes, which are called the prizes of virtue; there are the *prix Gobert*, the *prix Guizot*, the *prix Thiers*, and many others, all intended as recompense for meritorious work. To award these different prizes a commission is appointed by the Academy to read the books or the papers sent for examination, and then to report upon them; after which the final decision is given. The words, "Couronné par l'Académie Française," that we sometimes see on the title-page of a French book, means that to such a book has been adjudged one of the prizes given by the Academy.

The forty gentlemen who immortalise themselves do not earn their honours lightly. By their elections they make for themselves their own glory, but they also toil diligently for the benefit of younger aspirants to literary fame.

The French Academy, upon the whole, has not been altogether unfaithful to the intentions of its founder and of their first members. The desire then was to publish dictionaries, and to labour for the better improvement of the French language. Before half a century had elapsed men had perceived that with the general progress of ideas a language will gradually improve itself; but the dictionary was not finished. Since that time the Academy has published a French dictionary, of which there have been six different editions. But the larger work of Littré is always regarded as a more valuable contribution to literature. The last edition of the dictionary of the French Academy, published in 1878, is a very serviceable book to those who want to find readily the meaning of any word, and the sense in which it ought to be employed. It has also the very great advantage over Littré's dictionary, that all the examples given as illustrations are put into italics, and are therefore at once easily distinguishable by the reader. The members hold weekly meetings; but they do not, as is often imagined, sit in armchairs. The expression the 1st, the 12th, or the 20th, armchair (fauteuil) in the French Academy is a euphonious term meant to designate the seat which each member has occupied during his lifetime. The 20th armchair is as high in position as the 12th, and the 12th as the 1st. The system has been found convenient, for it enables us to see at a glance what men have succeeded each other in any particular seat. There are three officers or dignitaries of the Academy: the director, the chancellor, and the secretary. The last-named is chosen for life; the others are chosen every three months, and in their case chance determines the election. The choice of candidates is by ballot, and the new member pronounces an eulogium upon his predecessor. The director, if present, makes a fitting reply, or in his place, if he be absent, the chancellor. There is no doubt much speech-making in the French Academy, and there are many discourses written, as to which the value is not very evident. These may be perhaps among the reasons why we in England, who imagine ourselves to be essentially a practical people, have not chosen to have an Academy of Literature of our own.

The following are at present the names of the members of the French Academy, according to their order of election. As said above, the number of

the Academicians has been always forty ; but there are now two vacancies, owing to the recent deaths of M. Auguste Barbier and of M. Charles Blanc.

| | |
|---|---|
| F. A Mignet. | Le Baron de Viel Castel. |
| Victor Hugo. | A. Mezières. |
| Le Duc de Noailles. | A. Dumas. |
| Desiré Nisard. | E. M. Caro. |
| E. Legouvé. | John Lemoinne. |
| Le Comte de Falloux. | Jules Simon. |
| Émile Augier. | J. B. Dumas. |
| Victor de Laprade. | Gaston Boissier. |
| Jules Sandeau. | V. Sardou. |
| Le Duc de Broglié. | Henri Martin. |
| Octave Feuillet. | Ernest Renan. |
| Camille Doucet. | H. Taine. |
| Cuvillier-Fleury. | Le Duc d'Audiffret Pasquier. |
| Le Comte d'Haussonville. | Eugène Labiche. |
| Le Comte de Champagny. | Maxime du Camp. |
| Émile Ollivier. | E. Rousse. |
| Xavier Marmier. | Louis Pasteur. |
| Le Duc d'Aumale. | Sully Prud'homme. |
| Camille Rousset. | V. Cherbulier. |

**Africa.**—Republic of Southern Africa and Republic of Orange.

*Consulate*, 24, Rue d'Enghien. *Omnibus Routes*, Boulevards Poissonnière, Bonne Nouvelle, and St. Denis ; *Station de Voitures*, Boulevard Bonne Nouvelle.

**Agencies, American and English.**—The American Exchange in Paris, Limited, 35, Boulevard des Capucines, Paris, for Englishmen and Americans.

COMMISSION DEPARTMENT.—Commissions undertaken for purchase or sales.

POSTAL DEPARTMENT. — For the receipt and despatch of telegrams, letters, etc.

PRESS AND NEWS DEPARTMENT. —Leading American papers, guide-books, maps, and other publications of interest on sale.

READING ROOM. — Supplied with *the leading English* and American papers, and directories. Facilities for correspondence, etc.

Allan Line Steam Packets, 7 *bis*, Rue Glück.

American Line, Liverpool and Philadelphia, Groves and Blackburne, 1, Rue Scribe.

Arthur, John, 10, Rue Castiglione, house agent, banker, wine merchant, etc.

Carter, C. H. A., American merchant, 7, Rue Auber.

Chinnery and Johnson, 33, Rue des Petites Écuries, forwarding agents, etc.

Cunard Line of Steamers, Burns and MacIver, 12, Place de la Bourse.

Groves, A. H., commission merchant, 5, Rue Scribe.

Inman Steamship Company, 9, Rue Scribe.

North German Lloyd Steam Packets, 19, Rue Scribe.

Spark, Sidney J., 7, Rue Scribe. For buying and letting houses, apartments, etc.

**Ambigu** (Théâtre de l'Ambigu Comique), 2, Boulevard St. Martin.

1600 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| FIRST OFFICE. | | |
| Avant scènes (rez de chaussée) | 10 | 0 |
| ,, ,, de balcon | 10 | 0 |
| Premières loges | 6 | 6 |
| Baignoires | 6 | 0 |
| Fauteuils d'orchestre | 6 | 0 |
| ,, des premières (1er) | 6 | 0 |
| ,, ,, ,, (others) | 5 | 0 |
| ,, de parquet | 3 | 0 |
| ,, ,, la 2me galerie | 3 | 0 |
| Loges de foyer | 3 | 0 |
| Avant scènes de la 1re galerie | 3 | 0 |
| Loges de 2me galerie de côté | 2 | 0 |
| SECOND OFFICE. | | |
| Fauteuils (3me galerie—1er) | 2 | 0 |
| ,, ( ,, others) | 1 | 50 |
| Troisième galerie | 1 | 0 |
| Quatrième galerie | 0 | 75 |

This theatre was founded in the last century ; and at first puppet-shows, acrobatic exercises, vaudevilles, comedies,

comic operas, melodramas, and pantomimes were all played here. Hence the word Ambigu, which explains itself. This theatre has had many of the ups and downs of fortune, but it seems to have been always popular. The present house dates from 1828, and the theatre has never wholly departed from its old traditions. Melodramas, spectacular pieces, and sensational plays are often upon its boards. Zola's "Assommoir" and his "Nana" may be instanced.

*Omnibus Route*, Boulevard St. Martin; *Station de Voitures*, Boulevard St. Martin.

**Ambroise, Saint.**—This church stands between the Boulevard Voltaire and the Avenue Parmentier; the Rue St. Ambroise runs along the west side of the building. It is a large new church (1863–67), built in a somewhat modern Norman style. The proportions are everywhere nearly equal, but the transepts are short. There is an arched triforium running all round the church, and above and underneath this there is a small ornamental cornice. Except the pillars at the four corners of the transepts, the other pillars of the church are everywhere round, and they also bear ornamental chapters; above these chapters, rising to a height on a level with the clerestory windows, are rounded pilasters, and these also have their decorated chapters. Upon these chapters stand the supports of the vaulted roof. There is some stained glass in the church, but it is not especially good. The outside of this church is hardly Norman in style, though the arches over the windows are round. On the main façade, facing the south-west, there are two square towers, each flanked at the top by four turrets, and between the turrets there rises an octagonal pointed spire.

*Omnibus Routes*, Rue du Chemin Vert and Boulevard des Filles du Calvaire; *Tramway*, Boulevard Voltaire; *Station de Voitures*, Place de la République.

**American Chapel**, 21, Rue de Berry, Champs Élysées.—Sunday service: 11 a.m. United Monday service: 4 p.m.

*Omnibus Routes*, Champs Élysées and Faubourg St. Honoré; *Tramway*, from the Arc de l'Étoile; *Station de Voitures*, Champs Élysées.

**American Episcopal Church**, 17, Rue de Bayard, between the Avenue Montaigne and the Seine.—Sunday services and holy-days: 9 a.m., 11 a.m., and 4 p.m.

*Omnibus Route*, Champs Élysées; *Tramway*, Quai de la Conférence; *Station de Voitures*, Champs Élysées.

**Amusements.**—There are few capitals in Europe in which people think of amusing themselves more than in Paris, and perhaps there are few people in the world who have the capability of amusing themselves so easily as the French. But yet we find them engaged in few games; after childhood the boys cease to play, and amongst grown-up people hearty laughter comes chiefly from the women. The system of lycées, colleges, and schools in large towns prevents boys from finding for themselves their own amusements. Cricket, football, fives, rackets, paper-chases, are unknown to French schoolboys; but the taste for rowing is spreading; and men will shoot, though game in France is not very abundant. A few rich men may be able to ride after a wild-boar; but of hunting, that is riding to hounds across country after a fox, there is none. Whyte-Melville somewhere relates how a good Frenchman, who liked everything in England but fox-hunting, exclaimed in the heat of argument: "Monsieur, je ne cherche pas mes émotions à me casser le cou!"

Inside Paris the amusements are of course principally indoors, and foremost must be placed THE THEATRES. The Frenchman and Frenchwoman love the

theatre and dramatic impersonations of every kind as from instinct, and as a rule they are fair judges of what is good. The reader is requested to turn to these articles for more special information upon each of these heads. The names only of some of the principal public amusements are here given. PANORAMAS, too, are enjoyed by the masses, who like to see a scenic representation of great or wonderful events. CIRCUSES are popular in Paris as elsewhere. CONCERTS have much increased in number within the last few years. The rooms are usually well filled, because they take place on Sunday and in the daytime. PUBLIC BALLS: Gentlemen may go to these places; ladies of course do not go. They are all very much like one another, ascending or descending in the social scale. BILLIARDS: In most of the cafés there are billiard-tables; but in the evening it is not always easy to find a table unoccupied. TENNIS: There are two tennis-courts in Paris, which are much used by lovers of the game. SWIMMING is much enjoyed by many Frenchmen in the summer-time. Happily for them, the water of the Seine is such that one can bathe in it even inside the walls of Paris. SKATING in the winter is chiefly practised upon the two lakes in the Bois de Boulogne. Years ago there used to be skating in the southern part of Paris, upon a large piece of water known as La Glacière. Since the Franco-German war a great deal of this large pond has been filled up, and as years go on, it will be altogether covered over, and houses built upon the newly-added soil. ROWING; The English club in Paris has now been broken up. Some few Frenchmen are fond of rowing after their own fashion; but there are no well-trimmed eight or four oared boats, such as we can see on the Thames about Putney or Hammersmith. RIDING. (For hiring horses, *see* HORSES.) Within the last few years riding has been taken up in Paris by *many boys* and young men, *the sons of rich parents;* and it is now in some families considered quite as one of the fine arts. Consequently improvement has been made. Men whom we see riding in the Champs Élysées, or in the Bois de Boulogne, sit better upon their saddles than they used to do ten years ago; and as a rule they ride with their stirrup-leathers at a convenient length. The old habit of riding upon the curb, instead of upon the snaffle-rein, is still prevalent; the idea is thoroughly a false one, and is altogether bad. Because, from the exigencies of the case, soldiers, when at drill or in the field of battle, are obliged to turn their horses suddenly and with quick movement, we need not therefore, when we are riding for our pleasure, imitate a practice that has been adopted in peculiar circumstances, and only from necessity. Many a horse's mouth is destroyed in this way; and you may be sure that the animals chafe and are tormented by the unnecessary rigour thus put upon them. RACES: The races, or *courses*, are spoken of in the article on RACING, and the means of getting to the various race-grounds are there given.

**Apartments.**—People who intend to make a stay of several months in Paris, and wish to take rooms, will often do well first to consult a house agent. At any of the following houses information is given free of charge: John Arthur and Co., 10, Rue Castiglione; Sidney J. Spark, 7, Rue Scribe; Sprent, Sprent and Phipps, 252, Rue de Rivoli.

*Unfurnished apartments* in Paris when taken on lease, are usually let for periods of three, six, or nine years; but in some cases a bachelor, or a small family, without very much furniture or other things to move, may prefer to have no lease. But as they are free to leave after giving three months' notice, so also they may be told to leave by notice given to them three months in advance. As house-rent in Paris is now everywhere becoming very much dearer, the property drawn out lease will always give a

feeling of greater security. The four quarter-days are nominally the 1st of January, the 1st of April, the 1st of July, and the 1st of October. On those days the rent may be paid, but in practice the rent is not really due until midday of the 15th day of those months; after that time the lodger who has not paid his rent is in arrear. Also in quitting an apartment let by the quarter, it is supposed that the apartment shall be cleared of all that belongs to the outgoing tenant by midday of the 15th of either of the above-named months; the incoming tenant may otherwise take legal steps to have removed all the property of the former tenant of the rooms. The tenant of an unfurnished apartment is supposed to put in to it furniture that will cover at least one year's rental.

For *Furnished Apartments*, more often than for unfurnished, if required for three, or six, or twelve months, the better and safer plan generally is to apply to a firm of house agents. Names and addresses are given above. Furnished apartments have before now been let to unwary strangers, and they have found themselves mulcted in different fines or charges of which they were not reasonably bound to be conscious. Or again, the six months' tenants of furnished rooms may find all their furniture seized for debt; their landlord being only a man of straw, and his creditors having at last determined to get what they could out of his tables and chairs. In the event of such a case the landlord would not be the most likely person to give previous warning to his tenant. These disasters do not happen very often; but still, people who wish to reside for a long period in furnished rooms had better, if they can, make some enquiry beforehand as to the position and standing of the person of whom they are going to take the rooms, *and of the sort of house and neighbourhood in which they are going to live. Furnished apartments are sometimes let by the month, but rarely for a shorter period.*

The *Maisons Meublées* correspond to London furnished lodgings. Both may be tolerably comfortable, or both may be insufferably nasty. These lodging-houses are not in Paris the same as furnished apartments; they are usually let at a low price, and they do not always offer the same service as does the hotel. Rooms may be hired there by the month, sometimes for a fortnight, but not for a shorter period. The comfort to be given and the rent to be paid will depend partly upon the quarter of the town. A couple of rooms may be had for from 50f. to 150f. a-month. Service will be counted extra. The occupant will prudently buy his own candles, and perhaps a pair of cheap candlesticks. The owners of the maisons meublées are bound to hang up on their doorpost a signboard stating the fact; and these signboards act also as an advertisement for the house. When you have decided upon the quarter of the town in which you wish to live, the best plan will be to walk through the streets and look out for houses having such indications. You then ask if rooms are let by the month; and if you be asked what price you wish to pay, the best answer to make is: "That depends upon the room, or rooms, that you can give me." The rooms will then be shown to you, and you can decide for yourself.

**Aquatics.**—There used to be an English Rowing Club on the Seine, having its headquarters between Meudon and St. Cloud, but it died away and now no longer exists. The Frenchmen who delight in rowing do not belong to the "upper ten thousand." On Sundays in the summer they go in crowds to Asnières and to Bougival, and there pull about upon the water in such boats as they can get. Their main intention is to laugh and be merry. Many of the men will dress themselves in a peculiar style—this is their uniform or their costume—and their eccentricities will give pleasure to themselves and to their companions. At any rate they are

joying themselves and are happy. Occasionally one sees a "four" on the Seine inside Paris, but the men are not ruled by the same severe discipline that Englishmen regard as indispensably necessary to make good oarsmen. The time kept is not quite perfect; all eyes are not in the boat; the feathering is not always clean; the men's backs are not straight; there is too much work done by the arms, and not enough by the back and legs; and sufficient authority is not given to, or is not used by, the coxswain. All these things are troublesome, but they are necessary for good rowing.

**Arc de l'Étoile,** sometimes called ARC DE TRIOMPHE; see also next article, where the difference is explained.—This huge archway stands at the top of the Avenue des Champs Élysées. It is the largest triumphal arch that has been built in modern times, and the cost of its erection was nearly 10,000,000f., or £400,000 sterling. The Municipal Council of Paris, acting under the orders of Napoleon I., decided upon its erection to commemorate the campaign of the Grande Armée in Russia, and the first stone was laid on the anniversary of Napoleon's birthday, the 15th August, in the year 1806. Chalgrin was the architect first entrusted with the work; which was afterwards continued by other men, and finished at last in 1836. The monument was inaugurated on the 29th of July in that year. The foundations were dug to a depth of 25 feet below the level of the ground. The height of the arch above the ground is 152 feet, its width 138 feet, its thickness 68 feet. The main archway measures 90 feet in height and 45 in width; the smaller lateral archways are each 57 feet by 25. On each side of the central arch facing the Champs Élysées, are two colossal groups cut in full-relief, representing *The Departure*, and The Triumph; above these are two bas-reliefs, showing *the Honours* paid to General Marceau after his Death, and the Victory of Aboukir. On the other side of the arch, facing Neuilly, the lower groups represent Peace and Resistance; the bas-reliefs above them show the Taking of Alexandria, and the Passage of the Pont d'Arcole. On the frieze that runs all round the arch immediately underneath the cornice there is a long bas-relief, the work of six artists, representing on the side facing Paris and halfway over the lateral arches, The Departure of the Armies; and on the opposite side, the side facing Neuilly, and also halfway over the lateral arches, The Return of the Armies. The figures upon this frieze are 6½ feet high. On that part of the entablature above the cornice there are thirty bucklers, each one bearing the name of a victory. Fifteen of these names are of battles gained under the Republic, and fifteen were gained under the Empire. The lateral sides of the arch are adorned also with bas-reliefs; on the right side there is the Battle of Austerlitz, and on the left side the Battle of Jemmapes. Inside the arcades there are the names of 384 marshals, generals, lieutenant-generals, and generals of divisions; and the names of those who fell on the field of battle are underlined.

There are two staircases inside the great arch, by which one may mount to the top; and on a Sunday or a fête-day, if the weather be fine, the crowd of people is often very considerable. The view obtained is well worth the trouble of the ascent, but it is perhaps not so interesting as that from the towers of Notre Dame, or from the Tour de St. Jacques.

*Omnibuses* and *Tramways* are always to be found close to the arch; and there is a *Station de Voitures* at the top of the Champs Élysées.

**Arc du Carrousel** was built in 1806, after the designs of Fontaine and Percier, and was placed opposite to t

different additions you may gradually learn from it how much money you have to pay. (*See also* CABS.) It may be well, however, to repeat here very shortly what would be the cab fares in such cases. Simply hiring a cab to go from one part of Paris to another, you pay by the *course*. For such cabs as are found in the railway stations and upon the public thoroughfare the fare is: For a carriage with two places (that is, constructed to carry two passengers), 1f. 50c.; for a carriage with four places (or constructed to carry four passengers), 1f. 80c. In addition, luggage is charged 25c. for every piece not ordinarily carried in the hand; but beyond 75c. there is no extra charge demanded. If you have much luggage you may count it at 1f. There is also the driver's *pourboire*, which coming from a railway station should be from 30c. to 50c. There are hotels at which you may ask the concierge to pay the cab for you; but there are other hotels at which such a request would be politely refused. The proprietor may know nothing of his new customer, and may say that in his establishment the practice is not usual.

**Arrondissements.**—This word means in France any division of the country that may be submitted to civil, military, or ecclesiastical authority. In Paris the arrondissements are municipal divisions. They are twenty in number, and each is subdivided into four quarters. Every arrondissement is presided over by a maire, who has under him his deputies or assistants. The mairie, or town-hall, is usually situated near the middle of its own arrondissement, but this has not been found possible in all cases. The maires are under the control of the Prefect of the Seine. Upon some of the maps of Paris (*see* MAPS) the twenty different arrondissements are marked by different colours, as the different countries are marked upon a map of Europe. The knowledge is not so necessary in one case as the other; but it may be well to explain the principle upon which it would seem that the arrondissements in Paris have been planned.

We will suppose that the Place du Palais Royal is in the centre of the town; from that point we draw a circular line, going always from left to right, and the circle always becoming larger, one line overlapping the other. The arrondissements from 1 to 7 will form the first or the inner circle; the second circle is in fact only a semicircle, and is seen only on the north side of the river, but in it we see the arrondissements numbered from 8 to 11; and the large outer circle contains all the arrondissements from 12 to 20, which is the last. The arrondissements are not divided with mathematical exactness into equal sizes, nor are they cut after any special pattern; perhaps the 2nd is the smallest, and the 15th the largest in acreage. Their names are given below, but let us look for a moment at a map and compare their names with the geographical situations. Of the 1st arrondissement we have already supposed that the centre is the Place du Palais Royal; of the 2nd, it may be the corner of the Rue de Cléry and the Rue Montmartre; of the 3rd, about the middle of the Rue des Archives; of the 4th, the corner of the Rue Vieille du Temple and the Rue de Rivoli—(in the 4th arrondissement is included the whole of the Ile St. Louis and all that portion of the Ile du Palais east of the Boulevard du Palais, everything to the west of this boulevard belongs to the 1st arrondissement); of the 5th, the point where the Rue Lacépède crosses the Rue Monge; of the 6th, the Rue de Vaugirard by the side of the Jardin du Luxembourg; of the 7th, the corner of the Rue de Bellechasse and the Rue de Grenelle; of the 8th, the Rue de Penthièvre; of the 9th, the church Notre Dame de Lorette; of the 10th, the church St. Laurent, close to the

Boulevard de Strasbourg; of the 11th, the middle of the Boulevard Voltaire; of the 12th, the middle of the Avenue Daumesnil; of the 13th, a little to the east of the Place d'Italie; of the 14th, the Place Denfert Rochereau; of the 15th, the middle of the Rue Lecourbe; of the 16th, the Avenue du Trocadéro; of the 17th, the École Monge, near to the Boulevard Malesherbes; of the 18th, at the point where the Rue Marcadet crosses the Rue de Clignancourt; of the 19th, Place Armand Carrel, outside the Parc des Buttes Chaumont; and last, of the 20th, Place des Pyrénées, a little way on the north side of the Cimetière du Père Lachaise.

The reader is not expected to go through all these names and places categorically with a map before him, but if he has any general notions of the geography of Paris, the names may help to give him some idea of the respective positions of the different arrondissements. Before 1860 there were only twelve arrondissements in Paris, but after the extension of the municipal boundaries of the town as far as the military fortifications, which took place on the 1st of January, 1860, the number of arrondissements was increased to twenty.

The following is a list of the twenty arrondissements, with the population of each, according to the census taken on the 18th December, 1881, and of the names of the different quarters in each arrondissement:

I. Louvre—75,390.

*Quarters*—St. Germain l'Auxerrois.
Des Halles.
Du Palais Royal.
De la Place Vendôme.

II. Bourse—76,394.

*Quarters*—Gaillon.
Vivienne.
Du Mail.
*Bonne Nouvelle.*

III. Temple—94,151.

*Quarters*—Des Arts et Métiers.
Des Enfants Rouges.
Des Archives.
Sainte Avoie.

IV. Hôtel de Ville—103,760.

*Quarters*—St. Merri.
St. Gervais.
De l'Arsenal.
Notre Dame.

V. Panthéon—113,804.

*Quarters*—St. Victor.
Du Jardin des Plantes.
Du Val de Grace.
De la Sorbonne.

VI. Luxembourg—97,715.

*Quarters*—De la Monnaie.
De l'Odéon.
Notre Dame des Champs.
St. Germain des Prés.

VII. Palais Bourbon—83,388.

*Quarters*—St. Thomas d'Aquin.
Des Invalides.
De l'École Militaire.
Du Gros Caillou.

VIII. Élysées—88,828.

*Quarters*—Des Champs Élysées.
Du Faubourg du Roule.
De la Madeleine.
De l'Europe.

IX. Opéra—122,896.

*Quarters*—St. Georges.
Chaussée d'Antin.
Du Faubourg Montmartre.
De Rochechouart.

X. Enclos St. Laurent—151,718.

*Quarters*—St. Vincent de Paul.
De la Porte St. Denis.
De la Porte St. Martin.
De l'Hôpital St. Louis.

XI. POPINCOURT—209,164.

*Quarters*—De la Folie Méricourt.
St. Ambroise.
De la Roquette
Ste. Marguerite.

XII. REUILLY—102,435.

*Quarters*—Du Bel Air.
De Picpus.
De Bercy.
Des Quinze Vingts.

XIII. GOBELINS—92,221.

*Quarters*—De la Salpêtrière.
De la Gare.
De la Maison Blanche.
De Croulebarbe.

XIV. OBSERVATOIRE—91,713.

*Quarters*—De Montparnasse.
De la Santé.
Du Petit Montrouge.
De Plaisance.

XV. VAUGIRARD—100,348.

*Quarters*—St. Lambert.
Necker.
De Grenelle.
De Javel.

XVI. PASSY—60,702.

*Quarters*—D'Auteuil.
De la Muette.
De la Porte Dauphine.
Des Bassins.

XVII. BATIGNOLLES MONCEAUX—143,187.

*Quarters*—Des Ternes.
De la Plaine Monceaux.
Des Batignolles.
Des Épinettes.

XVIII. BUTTES MONTMARTRE—177,318.

*Quarters*—Des Grandes Carrières.
De Clignancourt.
De la Goutte d'Or.
*De la Chapelle.*

XIX. BUTTES CHAUMONT—116,772.

*Quarters*—De la Villette.
Du Pont de Flandre.
De l'Amérique.
Du Combat.

XX. MÉNILMONTANT—123,978.

*Quarters*—De Belleville.
St. Fargeau.
Du Père Lachaise.
De Charonne.

Of the twenty arrondissements two show a decrease of population since the previous census in 1876: the 2nd and the 7th. In the 2nd arrondissement the decrease is 1374, partly attributable to the pulling down of the General Post Office, and also perhaps to the fact that as this district is in the centre of the commercial part of Paris there must be many business men who prefer to reside and sleep away from the heart of the great city. In the 7th arrondissement the decrease is less: it is only 284. In the year 1876 the demolition of houses for joining the two ends of the Boulevard St. Germain was going on, but was not completed, and from the end of that year some hundreds of people must have had notice to quit their old houses to make way for the new street.

The increase of population in Paris generally has taken place in the outlying quarters, in "les quartiers excentriques," where strips of land more or less large were either left altogether unproductive or used for growing kitchen-garden produce. Of the twenty arrondissements eight show an increase of more than 10,000 since 1876. The 11th has increased by 26,000; the 13th by 20,000; the 14th, by 16,000; the 15th, by 21,000; the 17th, by 26,000; the 18th, by 24,000; the 19th, by 18,000; the 20th, by 23,000. The names of the different arrondissements with their four quarters are given above; and bearing in mind that the different arrondissements are made to follow each other into circular lines, the line going

from left to right, and the circle always becoming larger, we may perceive, even without looking at a map, that the highest numbered arrondissements are those farthest removed from the centre of the town, and it is in those that the population has the most largely increased. In point of fact, with the exception of the 16th arrondissement—the Passy district—the greatest increase of population has taken place in all the arrondissements bordering upon the fortifications, or at the extreme limits of Paris. Neither Passy nor Auteuil are great centres for the working classes, at least not so much as Grenelle, on the south side of the river, or in the Batignolles and Montmartre quarters, to the north of Paris. In the more aristocratic parts of the town the increase of population, as one would naturally expect, has been much less. In the 7th arrondissement, which takes in all the Faubourg St. Germain, as we have seen, there has been a falling off in numbers. In the 8th arrondissement, taking in the Champs Elysées, the Faubourg St. Honoré, the Boulevard Haussmann, the Place Monceaux, and the Quartier de l'Europe, the increase has not been 5000. In the 1st, the 3rd, and the 4th arrondissements—all business quarters—the average increase has been about 4000.

**Articles de Paris.**—By this somewhat vague designation are meant goods, either large or small, manufactured chiefly by Parisian industry; the term applying more especially to small articles of dress, of ornament, or of fancy. Flowers for ladies' bonnets; elegant fans painted in different styles; dolls dressed after innumerable fashions; toys of all descriptions; bonbon boxes, always appearing in a new form; drawing-room knickknacks, pretty but quite ingeniously useless—all these, and fifteen hundred other things, made principally by Paris workmen or workwomen, are commonly known by the *title "Articles de Paris."* Paris fancies herself to have better taste than all the rest of the world. And as a rule, the delicate handiwork, when the intention is that it shall be good, of a skilled Parisian labourer, is admirable. There is about it a fineness and a firmness of touch that in other countries are often wanting, and in all matters of artifice the French are very ingenious in shaping their forms and matching their colours, so that the whole when finished shall produce a graceful and a pleasing effect. In such matters the desire to please is the main object, and this the well-made "Articles de Paris" generally attain.

Visitors who are desirous of taking away with them tasteful little presents for those at home will only be embarrassed by the profuse choice which they find offered by innumerable shops on the Boulevards des Capucines and des Italiens, the Rue de la Paix, the Palais Royal, and other places. "Articles de Paris," it may be remarked, are not always cheap luxuries.

**Asiles,** a branch of the ASSISTANCE PUBLIQUE.—The Salles d'Asile are open to poor children of both sexes from the age of two to six. The children are taken in and cared for during the day, and receive that treatment which they might expect at home. No contribution is asked from parents who are too poor to pay. The child must be free from any infectious disease, and must also have been vaccinated. They are taught reading, writing, and elementary arithmetic. Religious instruction is also given to them; and the girls are taught needlework. The Salle d'Asile receives the child as he leaves the *crèche* (*see* CRÈCHE); it also precedes the school, but cannot take its place, for as soon as the child is six years old the Salle d'Asile may not keep him longer.

**Assistance Publique.**—This is a formula somewhat recently introduced into the administrative language of

France, signifying collectively those public services which are organised with a view to give succour to the poor, to the sick, and to the infirm. We need not now concern ourselves with places outside Paris, but the principle is the same in the departments, though the actual organisation may not there be so perfect.

In Paris the Assistance Publique has under its control eight general hospitals and seven hospitals intended for special maladies; ten hospices (*see* HOSPITALS for the difference between Hôpital and Hospice); three Maisons de Retraite; twenty Bureaux de Bienfaisance (one in each of the twenty arrondissements of Paris); besides other establishments intended for the exercise of public charity. Since the year 1867 the head office has been in a large house, the entrance to which is in the Avenue Victoria, near to the Hôtel de Ville. The administration have their own wine-cellar, their own butcher and baker, and their own chemist; they are thus enabled to buy those articles of which they are most in need at the lowest price. It is estimated that they expend annually between 30,000,000 and 40,000,000 of francs (or between £1,200,000 and £1,600,000 sterling) in public charity. M. Du Camp thinks that the larger of these two sums is expended; but in a footnote he conscientiously quotes an authority against his own opinion. According to the latest figures, there are in Paris 151,000 indigent people who receive succour from public charity. (*And see* POVERTY.) Without going deeply into the matter, for it may be seen at once that the subject is a large one, we may divide the Assistance Publique into nine heads, as follows: *Asiles; Boîtes de Secours; Bureaux de Bienfaisance; Caisses d'Epargne; Cités Ouvrières; Crèches; Enfants Trouvés, Hospice des; Hôpitals and Hospices; Ouvroirs.* Each one of these names will be found in the Dictionary in its proper alphabetical place.

**Assomption, L'**, at the corner of the Rue St. Honoré and the Rue Cambon. This church would not be worth including in the list but for the fact that it was the parish church of this part of the town before the Madeleine was built. It is now open to the public only on Sunday mornings, when service is being performed, from seven to twelve o'clock. The church has no architectural beauty. Its form is round, and there is a low dome serving as a roof to the building.

**Athénée** (Théâtre de l'Athénée Comique), 17, Rue Scribe.

1000 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée).. | 7 | 0 |
| ,, ,, des premières .. | 6 | 0 |
| Baignoires.. .. .. .. | 5 | 0 |
| Loges de balcon .. .. .. | 5 | 0 |
| Fauteuils d'orchestre .. .. | 5 | 0 |
| de balcon .. .. | 4 | 0 |
| Stalles d'orchestre .. .. | 3 | 0 |
| Loges de galerie .. .. .. | 2 | 50 |

This house was opened as a theatre in 1868; and now small comedies, vaudevilles, and revues (*see* REVUE) are played here.

*Omnibus Route*, Boulevard des Capucines; *Tramway*, Boulevard Haussmann; *Station de Voitures*, Boulevard Haussmann.

**Auctions.**—The great auction-room in Paris is known as the Hôtel des Ventes, or, as it is more popularly called, the Hôtel Drouot, so named because it is situated in the Rue Drouot. This is the only auction-room of any note, except the small rooms, 28, Rue des Bons Enfants—on one side of the Palais Royal—known as the Salle Crétaine, formerly called the Salle Sylvestre. In the Salle Crétaine books only are sold, and they are rarely sold at the Hôtel Drouot. Sometimes it may be thought advisable that the library of a gentleman who was well known to have a rare and choice

collection of books, should, together with other things, furniture, etc. be sold at the Hôtel Drouot, but such instances are, upon the whole, uncommon. And when books are sold at the Hôtel Drouot it is usually expected that they will fetch high prices. In the spring or early summer of the year 1879 the Missal of Charles VI. of France was sold there for 75,000f. ! It is not every day that you can get the chance of giving £3000 for a volume that you may carry about with you in your pocket. The auctioneer's fees were probably 5000f. more.

The book sales in the Salle Crétaine begin usually at eight or at half-past eight in the evening. At the Hôtel Drouot the sales begin at from one to two in the afternoon. The order marked upon the catalogue is not always kept; the different lots are sold as the auctioneer may think expedient. From three to four o'clock the rooms are usually at their fullest, and the best articles are then put up for sale. If the auctioneer knows the buyer, he merely writes his name upon a bit of paper, or upon his catalogue opposite to the lot sold, otherwise the buyer must pay at once for what he has bought, and also pay at the same time the auction fees. These will vary from 5 to 30 per cent. No auction may take place but in the presence of men qualified by law to possess the right of selling by auction. The "commissaires priseurs," or auctioneers, in Paris form an important body of men, and they are among themselves the proprietors of the large Hôtel Drouot. The sale of an auctioneer's office may be worth from 100,000f. to 200,000f., and before a man is admitted as an auctioneer he must deposit a considerable sum as caution-money.

In Paris, as in London, a man should be very well wide-awake before he entrusts himself confidently upon the sea of "picking up" things at auctions. Very often what you pick up is not *worth that which* you drop. Rightly or wrongly—and here all the moralising in the world won't help you—the dealers usually find it worth their while to keep gentlemen buyers out of the market, and they practically do so. Such is their theory of the division of labour. If you wish to crush all the knowing vendors of various works of art, and you say to yourself I *will* have that china cane-handle, or, I *will* have that gold snuff-box, you may perhaps succeed if your purse be long enough. The man who buys for his own use, or for his own comfort, had better abstain from articles such as these—at least in Paris—but with a little, or, perhaps, a good deal, of time and patience, he may, at the Hôtel Drouot, be able to buy some of the ordinary necessaries of life, such as tolerably good furniture, and other things, probably for less money than he would have to pay for them at a respectable shop. If, however, the legs of his chairs break within the first week, he is absolutely without redress of any sort.

But here, as in other cities, he must take his chance; and if his purchases (as purchases at auctions so often do) appear very different when the articles have been brought home to what they did when looked at in the excitement of competition, he has only, in Paris as elsewhere, to grin and bear it.

**Augustin, Saint,** is situated at the converging point of the Boulevard Malesherbes and the Avenue Portalis. This church, begun about the year 1860 and finished about eight years afterwards, is one of the handsomest modern churches in Paris, though the piece of ground on which the architect was constrained to build did not allow him to give to it all the ordinary developments. The shape and disposition of the church are peculiar. There is, strictly speaking, no separate part of the building that can be called the choir. The singers are placed at the back of the high raised altar, and between the altar and the apse there is a small organ. The larger

organ in the church is at the end of the nave over the main doorway. The nave of the church is wide; the side-chapels in the aisles are shallow near to the doorway, and gradually get larger as they come nearer to the transepts; but the clerestory walls above are built in a straight line, and are rectangular with the main façade. Over the raised altar there is a large, handsome, gilded iron baldacchino, which is very suitable to the general disposition of the church. The style of architecture is ornate Gothic. Most of the windows have round arches, and the high arches of the triforium are much decorated. The chapters of the pillars are also decorated. The dome of the church is fine, and there is a gallery running all round inside the cupola. Outside the church the dome is flanked with four octagonal towers, and at the top of the dome there is a round iron construction, bearing a gilt cross.

*Omnibuses* pass in the Rue de Laborde in front of the church, and they cross the Boulevard Haussmann, also in front of the church, a little lower down. *Tramways*, Boulevard Malesherbes and Boulevard Haussmann; *Station de Voitures*, Boulevard Malesherbes, near the Rue de la Boétie.

**Austria and Hungary.**—*Embassy*, 7, Rue Las Cases. *Omnibus Routes*, Rue de Bellechasse and Rue du Bac; *Tramway*, Boulevard Saint Germain; *Station de Voitures*, Faubourg St. Germain, at the corner of Rue de Bellechasse.

*Consulate*, 21, Rue Laffitte. *Omnibus Route*, Boulevard des Italiens; *Tramway*, Rue Taitbout; *Station de Voitures*, Boulevard des Italiens.

**Avenues.**—It would be a fruitless task to mention the names of those streets in Paris to which this somewhat euphuistic title has been given. Frenchmen have humorously complained that when any large new street is opened, it is now always made to bear the name of some Avenue, and that the older and homelier title of street is becoming forgotten. This may be all very well, they urge, for the fine folk who can afford to live in the Avenues; but those who cannot afford such luxury will, they fear, gradually fall into disestimation. The municipal government of the town may have in their minds' eye some principle distinguishing avenues from boulevards, but ordinary human beings see no difference, except that of a more modern appellation. The reason, however, may be fully sufficient, though it is not, strictly speaking, obvious.

The Avenue de l'Opéra is one of the most commercially important. This is a fine street, in which the traffic is yearly increasing, and shops of the better kind have been established there by slow degrees. At one time there was a proposal made to lay down tramway lines along this street, but the idea seems to have been abandoned, and appearances for the while are saved. There are some good hotels in this avenue, and there are two first-class restaurants—Bignon's and the Café de Paris. The Avenue de l'Opéra was the first street in Paris lighted by electricity; the electric light having been tried there during the summer of 1878, the year of the Paris Exhibition. On the 1st of November, 1876, the work of pulling down the houses for the making of this avenue was begun, at the end close to the Place du Théâtre Français, and from that time it was pushed on rapidly until it was at last accomplished. House rent here is very high.

Those who like the vista given by long and broad avenues in which there are no shops, may go to the Place de l'Étoile. From or into this large, round, open space—in which stands the huge triumphal monument—run no less than twelve avenues, nearly all reminding us by their names of battles won by the French armies or of French generals. Official dignity has

called this Place Le Rond Point de l'Étoile, but the name Le Rond Point des Champs Élysées is usually applied to that round open space lower down the Champs Élysées, nearly opposite to the Palais de l'Industrie—consequently one Rond Point only is popularly known. Avenues are not wanting in other parts of Paris; anyone with a map before him will have no difficulty in finding them. Perhaps the main difference between the avenues and the boulevards, or the streets, is that in the avenues there is generally an absence of shops.

**Balls, Public.**—Public balls have for very many years past been popular in France. In the 18th century there were many that were well known. At the time of the Revolution they were not much frequented; but afterwards, during the early years of this century, the people danced oftener and more vigorously than ever. In these as in every other amusement there is a high and a low tide. There have always been public balls in Paris of different degrees in the social scale; and perhaps the least renowned have generally been most resorted to by young people who have gone there for an evening's fun and amusement. It is so easy to dance after one has learned the lesson; and many a youth and many a girl, after their day's work, have made each other happy for five minutes, and have each again gone their own way, and after their own fashion, seeking another five minutes' twirl with a fresh partner. The "bals masqués de l'opéra" have always been popular in Paris. It is the fashion nowadays to say that these balls are no longer what they were, that they are lifeless, and that half the fun has gone from them. There is some truth in the complaint, for fifty years ago they were all the rage; the costumes then were droll and grotesque; people then took trouble and went to some expense to dress themselves so that *each one should* add his share to the gaiety of the scene; therefore, of course, the dancing was more vigorous and hearty. For a few years, from 1830 to 1836, the dancing was very wild; from that date it has never been completely uproarious. There are some who think that a bal masqué de l'opéra is now an exaggerated picture of decorum and of dulness. Still the sight is one to be seen. The Opera House in Paris, with its wide and spacious staircase, is in itself a handsome building, and a great part of the show. The whole floor of the theatre is boarded over, and one may walk without interruption, except that caused by the crowd, from the back of the stalls to the back of the stage. There are those who go to the bals masqués de l'opéra merely as a thing of fashion, others go to enjoy themselves; and the line of demarcation between the dancers—that is between the great crowd—and those that stand aloof in the foyer and in the passages where people walk up and down and see their friends is clearly marked. Some of the fine folk disdain the crowd; we may be certain that the feeling is reciprocal. There is doubtless fun and laughter now as heretofore; but the sparkle, the exuberant gaiety and the merriment are gone, and are not likely very soon to reappear. We read in the newspapers that at the "bal masqué de l'opéra" on such a night there was a great concourse of people, and that so many thousand francs were taken. Very likely; but the public does not care a straw about how much money was received. It wants to amuse itself; and if others around us feel a sort of depression because of the want of hilarity, in all probability we shall feel the same.

There are in Paris other places not always well frequented, where there is dancing on certain nights of the week; sufficient indication of them may be read in the playbills upon the kiosques along the boulevards. The uninitiated stranger, it may be remarked, will do

well to be cautious which of these ball-rooms he selects for a visit, and will do better still if he does not visit them at all, except under the discreet guidance of an experienced friend.

**Bank of France,** Rue de la Vrillière.—The Bank of France may be said to date from the year 1803. Other banks, under different titles, had existed before that date, such as Law's bank, established in 1716. That collapsed four years afterwards, ruining, as we all know, very many families; and the other banks that were founded half a century later met with indifferent success. The Bank of France, when it was established, may be considered as a fusion of all the other cash discount offices that then existed in Paris, and especially of the cash offices known as the *Comptes Courants* and the *Comptoir Commercial*, which business men had opened in 1797 to facilitate the circulation of their notes. The capital of the bank was 30,000,000f., divided into 30,000 shares of 1000f. each. The Government took 5000 shares, and the law of the 24 Germinal an XI. (23rd April, 1803) rid the company of two rival establishments, the *Caisse du Commerce* and the *Comptoir Jabach*. The first statutes were altered, and the capital was increased to 45,000,000f., and an exclusive privilege was given to the bank to issue notes for fifteen years. By different laws passed since then that privilege has been extended until the year 1897. The affairs of the Bank of France are ruled by a governor, by two assistant governors, fifteen regents, and three censors. A general meeting takes place in January every year of the two hundred largest shareholders, and to them is submitted a statement of the operations of the preceding year. There are branch houses of the Bank of France in all the principal towns in the departments.

*Omnibuses*, Rue Croix des Petits Champs, and Place des Victoires. *Stations de Voitures*, Places des Victoires, and Rue Baillif.

**Bastille, La.**—Though nothing is still left standing of the old State prison—for after the National Assembly had decreed that it should be pulled down many of the stones with which it was built were used in constructing the present Pont de la Concorde—it may nevertheless be not uninteresting to recall to mind what the Bastille was, and the purposes which it was made to serve. The name Bastille was given to many fortresses in the Middle Ages, but it seems to designate especially that fortress which was begun by Charles V. and finished by Charles VI., kings of France. It was begun in 1370 and completed in 1382. At first there were four towers; four more were added afterwards; and the castle was at length finished in 1553. A model of the old prison may be seen in the museum of the Hôtel Carnavalet (*see Art.* CARNAVALET, HÔTEL DE). The shape of the building was oblong rather than otherwise. To each of the towers was given a separate name; one of them was called Le Trésor, and there Henri IV., when he died, left 15,870,000f., soon to be expended after his death by the minions about the court. Around the whole building there was dug a very wide foss or ditch. The principal gateway of the castle looked towards the Rue St. Antoine, a street that is still standing. Built originally as a fortress, the Bastille since the days of Louis XI. has served, in fact, as a State prison, and it has left a name in history that fills one with horror and indignation. The prison cells were in the eight towers—five cells in each. They were all octagon-shaped, and the light came in through a window in the wall, which was six feet in thickness. Inside these cells many a nobleman passed a considerable portion of his life, for the Bastille was never regarded as an ordinary prison, into which common offenders were thrown. To entitle a man to

the Bastille he had to show certain proofs of rank or of good position. The acts of high-handed injustice two hundred years ago are now repulsive to us when we read that *lettres de cachet*, signed by the King and countersigned by his Secretary of State, sometimes written beforehand as a common form, and filled up at the pleasure of a favourite with what name he might choose to insert, should have been brought into frequent use ; and also that men should have been secretly locked up in jail until someone high in office should be willing and powerful enough to interfere on their behalf.

Under Charles IX. and Henri III. the members of the League put their enemies into the Bastille. Richelieu, too, sent there those of his adversaries against whom he felt special hatred or cause for distrust. Under Louis XIV. the cells were usually well filled ; and foremost among the prisoners may be mentioned the personage known as "Le Masque de Fer," as to whose identity no one has yet been able to give conclusive proof. It is said that during forty-six of the years of Louis XIV.'s reign the Bastille received no less than 2000 prisoners. When a king receives from his subjects such titles as *Le Grand Monarque* and *Le Roi Soleil*, it is to be presumed that he may act towards them as he likes. In the 18th century there was a stated tariff by which men in the Bastille should be fed and supplied with money, according to their rank. A prince was allowed 50f. a-day, an ordinary citizen 4f. a-day. Authors, as we know, were sent there ; and there were among them some who benefited materially in being kept for a short while at the King's expense.

To commemorate the taking of the Bastille a column was raised on the spot where the old State prison stood ; as to which, *see* COLONNE DE JUILLET.

**Baths.**—The one of our home customs that Englishmen have carried with them *abroad perhaps* more than any other is the good and wholesome practice of tubbing in the morning. At all the better-class hotels in Paris the traveller is sure, nowadays, to be able to find a hip-bath. But an indication of some of the most centrally situated places in Paris where baths of different kinds are to be had may nevertheless be useful :

15, Rue Vivienne.
63, Rue St. Anne.
3, Rue des Colonnes, a small street, crossing the Rue du Quatre Septembre, near to the Bourse.
24, Rue Taitbout.
108, Faubourg St. Honoré.
202, Rue de Rivoli.
11, Godot de Mauroi.
16, Rue St. Marc.
35, Rue Boissy d'Anglas.
Bains Turco-Romains, 18, Rue des Mathurins.

**Bavaria.**—*Legation*, 5, Rue de Berri. *Omnibus Route*, Champs Elysées ; *Tramway*, Boulevard Haussmann ; *Station de Voitures*, top of the Champs Élysées.

**Bavaroise, Une,** practically means chocolate served in a glass instead of in a cup. When the Bavarian princes came to Paris in the early part of the last century, they used to go frequently to the Café Procope, and asked that their coffee or their chocolate might be brought to them in a glass, and that maidenhair syrup might be used instead of sugar. This they did frequently, and induced others to follow their example, so that coffee, chocolate, or tea, so served came to be called a "bavaroise," because the Bavarian princes had invented the mode. (As to the Café Procope, *see* RUE DE L'ANCIENNE COMÉDIE.) The habit is still so far in vogue that if you ask for "une bavaroise au chocolat" at a café, your chocolate will be brought to you in a glass instead of in a cup ; and syrop de gomme is used in place of sugar. The time that

the "bavaroise" is most generally asked for is after the theatre; and the term is not now often used except in regard to chocolate.

**Beaux Arts, Le Palais des** (and *see* ACADÉMIE DES BEAUX ARTS). —The entry is from the Rue Bonaparte, No. 14, in front of the Rue des Beaux Arts. Open to the public on Sundays from 12 till 4. On other days visitors must be attended by the concierge; a fee then is expected. The present École des Beaux Arts has sprung from the old Académie Royale de Sculpture et de Peinture, first established by Mazarin in 1648. In 1795 the Institut joined together the three branches of painting, architecture, and sculpture; and under the Restoration, about 1820, this portion of the Institut received the name which it now bears.

The Beaux Arts is intended mainly as a school for preparing artists; but it is principally with the works exhibited that we are now concerned. With the exception of the gateways of Anet and of Gaillon, to be mentioned presently, almost all the works that we see here are modern. We are enabled to see how well the French artists, almost of our own times, can imitate either the models of antiquity, or the Italian and other artists of the 15th, 16th, and 17th centuries.

The Palais des Beaux Arts was begun in the reign of Louis XVIII., and was finished under Louis Philippe in 1838 or 1839. It stands upon the site of an old convent known as Les Petits Augustins —which was formerly the name of the Rue Bonaparte—founded by Marguerite de Valois, the first wife of Henri IV. of France. On each side of the gateway facing the Rue Bonaparte is a colossal bust, the work of David d'Angers, one representing Poussin and the other Puget. Through this gateway we get into a large courtyard, in the middle of which there is a slender column in Corinthian marble, and at the top of the pedestal *there is a figure in bronze, known as Le Génie de l'Abondance.* Behind this column there is the façade of the Château de Gaillon, a town in the department of the Eure, which was constructed for the Cardinal Amboise, early in the 16th century. On the right hand of the gateway entering from the Rue Bonaparte, in front of the room known as *La Chapelle*, we see the gateway of the old Château d'Anet, built by Henri II. for Diane de Poitiers. This was the work of Jean Goujon and Philibert Delorme. Goujon did probably all the ornamental work, and to Delorme we owe the general designs. It may be convenient to begin here the itinerary of the Palace. In the chapelle are copies of works of art belonging to the Renaissance period; on the wall at the end, there is a copy by Sigalon (1833) of Raphael's Last Judgment, in the Sixtine chapel at Rome. The second doorway on the right hand takes us into the *Cour Murier*, a quadrangle, having upon three sides a loggia, in which there is some good modern sculpture; upon the fourth side, on the south wall, there is a copy of enamelled coloured pottery, manufactured by Lucca della Robbia, at Pistoja, near to Florence, in the years 1514–25. From there we pass through a vestibule and get into the *Salle Melpomène.* This room is used for special exhibitions, and other works executed by the pupils of the École des Beaux Arts are here exposed. There is also an entrance into this room on the other side, from the Quai Malaquais. In the second courtyard stands a large round stone basin, 12 feet in diameter, which once was placed at the entrance to the refectory of the monastery at St. Denis, and in which the monks used to wash their hands.

At the back, facing the Rue Bonaparte, is the principal façade of the Palais des Beaux Arts. The façade is 74m. in length and 17½m. high. Below the first story windows deep horizontal lines are cut in the outside walls. On the first story, on each side of the round windows, there are Corinthian-fluted columns,

projecting more than ordinary pilasters, standing against the wall; and they are made to support a heavy cornice. On this cornice there is an attic, in which there are square windows, placed over the round windows of the story below, and between the windows there are fluted composite pilasters. At the top there is a handsome entablature along the whole length of the façade. The roof of the building is made to slant. After passing through the vestibule in this building, we get into a large oblong room known as *La Salle Vitrée*, so called because of the glass roof. Here there are plaster casts of ancient statues; at the right-hand side of the room we see one of the angles of the Parthenon at Athens, and at the left side two columns of the Temple of Jupiter. From this room we ascend the staircase and get into the *Salle des Modèles*. Here there is a fine model of the Coliseum placed in the middle of the room. Beyond the Salle Vitrée we reach the *Hémicycle*, a small semicircular room, used for giving away prizes and also as a lecture-room. On the circular wall there is a fresco by Paul Delaroche representing the principal schools of painting: the Roman, Florentine, German, Dutch, Flemish, Spanish, and French, presided over by Apelles, by Ictinus, and by Phidias. This painting was much damaged by fire in 1855, but it has since been very well restored.

*Omnibuses*, Rue Bonaparte; *Tramway*, Quai du Louvre, on the other side of the river; *Station de Voitures*, near the Pont des Saints Pères on the Quai Malaquais.

**Beer** (and *see* BRASSERIES).—English beer may be procured in Paris as in London, though its cost is naturally somewhat greater. Bottled beer, generally either Bass's or Allsopp's, can be had in most of the better-class restaurants, and in the établissements de bouillon. The pint bottle is generally sold at 75c., or 1f., and the quart bottle at 1f. 50c., or sometimes 2f. Guinness's Stout also is often kept. The following is a list of some of the depôts for English bottled beer:

For Bass's Ales: Morgan and Co., 68, Boulevard Malesherbes.

For Allsopp's Ales and for Guinness's Stout: Gillet, 4, Avenue MacMahon (near the Arc de l'Étoile).

For Ind and Coope's Ales: Lainé, 59, Rue Dulong (Batignolles).

For Salt's Ales: Gilbey, 17, Boulevard de la Madeleine.

Bottled Beer may be bought in small quantities at the Bodega, at the corner of the Rue Castiglione and the Rue de Rivoli, by the side of the Hôtel Continental, where Bass's Ales and Guinness's Stout are kept in stock; Messrs. Gilbey (above mentioned) keep in stock Salt's Ales, and can get any other British Ales upon immediate notice. In some of the larger grocery establishments, answering to what in London is styled an Italian warehouse, English beer in bottles is often kept in stock. English draught beer may be had at the Bodega above mentioned; at His Lordship's Larder, 21, Rue Royale; at 2, Rue Meyerbeer; and at some of the English bars and "grills" near the Grand Hotel; at the Café Américain, near to the Vaudeville Theatre on the Boulevard des Capucines; and at other places. Most Englishmen in Paris, unless they are specially wedded to British ale, will probably find that the lighter German or French beer adapts itself more easily to the drier climate than does our stronger beverage. And as a rule French cooking demands wine at table rather than beer.

**Beggars.**—Mendicity is everywhere in France prohibited by law. And the law further enacts that it shall be punished by imprisonment for a term of from three to six months if it be practised in a place where there exists a hospice of some kind (*see* ASSISTANCE PUBLIQUE), a bureau de bienfaisance, or a dépôt de mendicité. If no such establishment exists, the punishment inflicted is smaller.

In spite of the different houses in Paris for distributing public charity, there are of course many beggars. It is said that the average number wandering about the streets is 1500, but that at Christmas-time and New Year's Day the number is increased to 2500. If a stranger may give his opinion, the last-mentioned figure would seem to be considerably under the mark, for upon such occasions the French are a charitable people; many of them give halfpence to poor people who ask for alms in the street, and this is often more strongly the case in Paris than in London. In the southern part of Paris, in the quarters of La Glacière, La Maison Blanche, and round about the Panthéon—in the eastern and north-eastern districts, Charonne, Ménilmontant, and Belleville—and in the north, in La Villette and in Montmartre (in all of which quarters there is more or less of poverty) beggars are the most numerous. As in other branches of industry, beggars divide themselves into classes; and there are slang terms by which each class is known. There are the *arcasineurs*, or men who come into one's house to ask for alms (this word may be derived from the Italian *a casa*, signifying, to the house); and there are the *ramastiqueurs*, or men who will pick up what is thrown to them in the street. This last term probably comes from the French word *ramasser*, to collect in a disorderly way.

Some few of the Paris beggars, by exceptional favour, were allowed to style themselves "ambulant musicians," but this privilege is gradually dwindling away. They are still often found in the courtyards of houses, but they are heard to sing more frequently than to play upon any instrument. Beggars, therefore, though not allowed in Paris, are, naturally enough, tolerated. Some gain their living by selling pencils and other trinkets. Others never ask for alms, but appeal to the sympathies of *the public by showing their misfortunes.* This class of beggar is always the most distasteful, and yet reason would seem to speak in his favour. His life may be a hard one. On the whole, beggars in Paris and in London resemble each other closely enough; but, at any rate, the Municipal Government of Paris preserves the public from the importunities of the crossing-sweeper.

**Belgium.**—*Legation*, 153, Faubourg St. Honoré. *Omnibus Route*, Faubourg St. Honoré; *Tramway*, Boulevard Haussmann; *Station de Voitures*, Avenue Friedland, near the Rue Washington.

*Consulate.* Same address.

**Bernard, Saint,** at La Chapelle, is situated a little way north of the street Boulevard de la Chapelle. The first stone of this church was laid in 1858, and the building was finished in 1861. It is built in the decorative Gothic style of the 15th century. The arches between the pillars are wider than we see in most of the churches of the time, though otherwise they have the same characteristics. They bear no chapter, but there is a little ornamentation. There is also a triforium running round the church. In each of the transepts there is an altar, on which there is an ornamental bas-relief. The stained glass is not good. This church is shorter than most of the modern churches, for we may notice that in the choir there is only one archway between the bottom of the altar-steps and the iron railing which separates the choir from the nave. And the two transepts are also short. The west front is decorated in a flamboyant style, and the rest of the ornamentation outside is more or less flamboyant.

*Omnibuses* start from the Boulevard Denain, in front of the Gare du Nord; *Tramways* run along the Boulevard de la Chapelle; *Station de Voitures*, Rue de Chartres, leading out of the Boulevard de la Chapelle near the church.

**Bièvre, La.**—A small river which runs into the Seine on its left bank

near the Pont d'Austerlitz. The Bièvre rises about 4 kilomètres south-east of Versailles, and its length is altogether about 30 kilomètres (18 miles). Its mean width is from 2 to 3 mètres. The course of this river is not now what it was some centuries ago. It once passed by the Place Maubert, which still exists, and then, passing by the Rue de la Bièvre, a street which we may still see, it ran into the Seine near the Pont de l'Archevêché, at the east end of the Ile de la Cité, or the Ile du Palais, upon which stands the cathedral of Notre Dame. The bed of the river has been turned into a canal, and, at a distance of about a mile and a half or two miles from the Seine, the flow of the water has been made to run through one of the great égouts, or sewers, of the capital.

In speaking of the Gobelin tapestries, it has been said that the water of this river is there now no longer used for dyeing, but there are nevertheless on its banks many manufactories in which, for dyeing of a coarser kind, the peculiar properties of this water are highly prized. The people in that quarter of the town maintain that the dirty water of the Bièvre will wash linen whiter than water from the Seine.

**Billiards.**—The French game of billiards is so unlike the English that until we have got accustomed to the foreign game we are apt to think it tame, and not affording the same scope for good play as upon our larger tables. And, in fact, if both of these assertions were made, neither of them could be seriously disputed. The full-sized English table measures in length fourteen feet, the French table is just half the length; in breadth the proportions of each are about the same. Our balls are smaller than theirs, and our cues have usually finer points. On the French table there are no pockets, cannons only scoring: each cannon counts as one, and if a player strikes *neither the red ball* nor his opponent's ball with his own, the miss is allowed to pass without being scored against him. The extra advantage of having the pockets is hardly doubtful. The modes of scoring are increased, and thus a greater variation is given to the game. Some players, too, may find that without the pockets they get partially robbed of what they consider to be their fair chance of a "fluke." Also, the absence of pockets upon a table renders impossible the sociable game of pool. The French billiard-tables have a great deficiency, or at any rate that which will appear to English people as such—there is no *spot* ball. The player has therefore to keep his eye continually upon the table, or else to ask his friend, if he wishes to know which is his own ball. It may be that it does not matter, but the feeling of safe ownership is satisfactory. Billiard-tables are found in many of the cafés; the fact is very generally indicated outside the house, either upon the windows or in the doorway. The charge per hour is from 1f. to 1f. 50c. during the daytime, and from 1f. 50c. to 2f. 50c. during the evening, when the gas is burning.

**Bock.**—By "un bock" is meant a glass of beer. The word is probably of German origin, though it has now become thoroughly acclimatised among the beer-drinking population in France. The expression may have descended from the habit in days gone by when men used to drink their ale out of bucks' horns. The word would therefore be common to more than one language. A "bock" is supposed to contain in quantity a quarter of a litre, and can be obtained at any café.

**Bois de Boulogne, Le,** took its name in the 14th century, probably from the fact that the small town of Boulogne which we now see situated outside its boundaries was then beginning to have an importance of its own.

Before that time the present large pleasure-ground had been called La Forêt de St. Cloud, and before that La Forêt de Rouvray. The Hippodrome de Longchamps, or the racecourse in the Bois de Boulogne, derives its name from the fact that an abbey had been founded at Longchamps in the 13th century. The abbey was suppressed in 1792; and before that time there had been a long and ancient custom that on the Wednesday, Thursday, and Friday in Passion Week all the good devout people in Paris should go and make a pilgrimage to the abbey, and there listen to the chanting of the religious music and to the singing of the anthem. One of the changes brought about by the Revolution was only a change in form. One pilgrimage may be as good as another. People still continued to go to Longchamps—but to amuse themselves. The fashions of the period were shown, and those who had new clothes were careful to put them on then for the first time. For some years before the Revolution scandal had been caused by the show of dress and of equipages, and also by noisy amusements of different kinds; and the Archbishop of Paris felt himself obliged to stop the singing in the church. When we now go to Longchamps we may see by the side of the racecourse a windmill and a tower all covered with ivy: these are the remains of the old abbey. The Château de Madrid of old days had been built by François I., and it was used temporarily by most of the French kings until the Revolution. It was sold in 1793, and nothing now remains of it but a few pieces of pottery made by Bernard Palissy, which are preserved in the Musée de Cluny. The building now known as the Château de Madrid is an elegant restaurant. There are other buildings in the park having *attached to them more or less historic interest; but they do not call for special mention.*

*The Bois de Boulogne, as we now* see the park, was in fact begun by Napoleon I. In the last century the trees were stunted, and the place had generally an unkempt appearance. Much of Napoleon's work was undone by the Allies when they camped round Paris in 1815. The Government under the Restoration repaired the mischief, and continued the embellishment of the large pleasure-ground of Paris. Improvements gradually went on, and in 1852 a law was passed transferring the property from the State to the town of Paris, and making the town responsible for keeping up the park for the benefit of the people. In 1853 the two lakes were dug; in 1854 permission was given to construct the pavilions on the racecourse; in 1855 the boundaries of the Bois were extended, and since that time the place has been made generally beautiful. In 1848 the dimensions of the park were 767 hectares; now it contains 846 hectares: the hectare contains 100 square mètres. After all the necessary buying and selling the Bois de Boulogne has cost the town of Paris 3,462,126f. 46c., or about £138,485 sterling—and it is well worth the money.

The Bois de Boulogne is quite unlike any of our parks in London. It is very much larger than any of them; and from its situation outside Paris the designers were enabled to give to it more of the allurements of a place intended for recreation than would be possible within the ordinary limits of a large town. From other circumstances too, chiefly national tastes, the French authorities have, with their accustomed good nature, acted paternally, and by continual care have endeavoured to make of the Bois de Boulogne an ornamental playground worthy of their great capital. People go to drive there; and walk there; and disport themselves how they please on the grass, in the woods, or by sailing small boats on the edges of the lakes. For those who like to ride there is soft cantering ground; but horsemen are not allowed upon the grass. There are

restaurants in the Bois, most of which are dear, if you wish to breakfast or to dine; and there are also cafés or brasseries where you may get a glass of beer, etc. to refresh you during your walk. The Cascade is of course artificial; and it is pleasant to see the number of people who like to run up and down the well-worn paths—children playing their games and their elders running after them, all enjoying their holiday in the fresh air. In the winter-time, when there is hard frost and the ice is not too much covered with snow, there is often capital skating on the two lakes. The worst of it is that the access is difficult; but when you are there you may enjoy an hour upon the ice with a great deal more comfort than upon the Serpentine in London.

You may get near to the outside limits of the Bois de Boulogne by railway, by tramway, by omnibus, or by steamer. There are railway stations at the Porte Maillot, at the Porte Dauphine at the end of the Avenue du Bois de Boulogne, at Passy, and also at Auteuil. The starting-point by railway may be made either from the Gare St. Lazare or the Gare Montparnasse, according to convenience. There are two lines of tramways (*see* TRAMWAYS, lines LOUVRE to PASSY, and LA MUETTE to RUE TAITBOUT), one starting from the Quai du Louvre, and the other from the Rue Taitbout. In the summer months there are steamboats starting every half-hour from the Pont Royal that take you to Suresnes. From Suresnes you have only to cross the river and you are in the Bois de Boulogne. The racecourse at Longchamps is nearest to Suresnes; the racecourse at Auteuil is nearest to the Auteuil railway station. On race-days the tramways are always full, and you have often to wait a very long time before you can get a seat; but on other days, if you wish to go to the two lakes, *the tramways arriving* at La Muette *will land you within* a pleasant walking *distance. The* omnibuses going from *the Hôtel de Ville* to the Porte Maillot on holidays are always full. The line of omnibuses from the Boulevard des Filles du Calvaire to Les Ternes will drop you at the Ternes, within three-quarters of a mile of the Bois de Boulogne, near to the Jardin d'Acclimatation.

**Boîtes de Secours,** a branch of the ASSISTANCE PUBLIQUE.—There are established in Paris near to the river and canals, in the mairies, and at the offices of the commissaires de police, small rooms into which, in case of drowning or other cause of asphyxiation, or accident in the street, a person may be taken and receive at once attention and medical assistance. A surgeon is not kept upon the spot, but the law prescribes that such necessary materials as are most likely to be serviceable in cases of accidents from the above causes shall always be in readiness to be used, if need be, at a moment's notice. Further, all the proprietors of the bathing establishments on the Seine in Paris, and all proprietors of steamboats carrying passengers, are bound to have these same articles, and also to keep them in a good and serviceable condition.

**Bolivia.**—*Legation,* 27, Rue de l'Échiquier. *Omnibus Routes,* Boulevards Poissonnière, Bonne Nouvelle, and St. Denis; *Station de Voitures,* Boulevard Bonne Nouvelle.

**Books of Reference.**—The following is a list of some of the works which may be consulted by those who wish to become acquainted with the inside of Paris. They have all been used by the compiler of this DICTIONARY, as have also many more; and for the assistance thus given to his work he here desires to express his acknowledgments. Also in this list are included many works that are hardly adapted for the uses of everyday life, but rather for readers who wish to study the history of some of the monuments in Paris. Those here

tioned will, perhaps, be sufficient for their needs, and persons who are curious will probably find means of prosecuting their researches further.

"Annuaire Almanach du Commerce" (Didot-Bottin). This corresponds to the London Directory. It may be had by asking for it at all the cafés. You ask for "Le Bottin de Paris," for there is a similar work for the provinces, the different departments there being arranged in alphabetical order. This book was founded in Paris by the eminent publishers, Messrs. Didot, in 1797. Facing the title-page there is a short summary of contents; and at the end there is an index alphabetically arranged. The general plan of the book may be divided into three parts: (*a*) The names and addresses of people living in Paris, which may serve as a court guide, as well as a business directory—for there is no such thing in Paris as a "Red Book" or a "Blue Book" giving the addresses of people in their private capacity; (*b*) an alphabetical list of professions, and of municipal and judicial institutions; (*c*) a general list of the names of the streets, classed alphabetically, and of the houses, arranged numerically, together with the names of permanent residents.

"Almanach National," or "Annuaire Officiel de la République Française." This is an official Red Book, giving all the public offices, etc. in France, and the names of the holders of all the offices.

Maxime du Camp. "Paris, ses Organes, ses Fonctions, et sa Vie." Six vols. Paris, Hachette. This book, giving an insight into the Ways and Means of Paris, was first published in or about the year 1866. The text is unchanged, though the author has since added some fresh statistics, at the end of each chapter or division. The whole is admirably classified, and worked out with much method and regularity. M. Du Camp's chief concern is to arrange his facts and details so that they shall fix themselves upon the mind of his reader; and this he has done often with great success, by showing the spirit or the system of legislature in force upon any subject, or the manners and the habits of any class of people, their trade or their occupation, which he is describing.

"Paris-Guide." Par les Principaux Écrivains et Artistes de la France. Paris. Two vols. 1867. This book is, in fact, a collection of articles upon Paris, written by men whose names are known, and who have, or have had—for some of course are dead—special knowledge of the thing they were describing. The first volume is devoted to science and art in the capital, the second to the amusements and general daily life of Paris. There are also numerous illustrations.

Adolphe Joanne. "Paris Illustré," with vignettes and maps of Paris. Hachette. Of all French guide-books of Paris this is the best. The illustrations are numerous, and these may often prove useful to the sight-seer.

"Paris Diamant," an abridgement of the above-named book, by Adolphe Joanne.

Conty. "Paris en Poche:" Guide Pratique. This is an amusing little volume, very Parisian in style, and with humorous illustrations. It is intelligently compiled, and contains a great deal of information.

Chaix's "Indicateur des Chemins de Fer" is as well known in France as Bradshaw's Railway Time Table is in England. "Les Rues de Paris," also published by Messrs. Chaix, may be useful to the stranger in Paris. It may be bought (2f.) at the railway stations, or of a bookseller, or at the office, 20, Rue Bergère, near the Boulevard Montmartre.

"Baedeker's Guide to Paris." The reputation of these German guide-books

is so well known in England that little more need be said here in their praise.

"Galignani's Paris Guide," with illustrations. This is a useful book, arranged after the plan of so many promenades through Paris. There is a preliminary chapter of general information, and concluding chapters giving an account of the suburbs of the capital. There are also illustrations of the principal buildings.

Murray's "Handbook for Visitors to Paris" is mainly arranged on the same alphabetical plan as is adopted in this DICTIONARY. There are two preliminary chapters giving general information.

Félix Pigeory. "Les Monuments de Paris au dix-neuvième siècle," with steel engravings. Paris. One vol. 8vo. 1842. This book naturally refers to historical buildings, and is not intended as a guide-book for the ordinary tourist.

Felix Lazare and Louis Lazare. "Dictionnaire Administratif et Historique des Rues et des Monuments de Paris." Second edition. Paris. 4to. 1855. This is a valuable book, arranged mainly upon the same plan as that of Frédéric Lock, hereunder mentioned; and as the work by MM. Lazare is larger it is also more complete. A third edition of this book began to come out in 1879, but through the death of one of the authors it has since been discontinued.

Frédéric Lock. "Guide Alphabetique des Rues et des Monuments de Paris." Crown 8vo. 1855. The streets in Paris have been so much altered within the last twenty-five or thirty years that except in those parts of the town where no architectural changes have taken place, or in old buildings of historical interest, this little book has lost much of its former value. But by the student of the topography of Paris it may be consulted with much interest.

J. A. Dulaure. "Histoire Physique, Civile, et Morale de Paris." Seventh edition. 1845. 4to. With notes by Bélin. This is perhaps the best edition of this work, so greatly esteemed by anyone who wishes to trace the history of Paris through successive ages. The title of the book explains itself, and the text will be found to justify the praise that has been given to the work. There are also numerous illustrations.

Théophile Lavallée. "Histoire de Paris depuis les temps Gaulois jusqu'en 1850." One vol., with vignettes. 1852. Another and cheaper edition of this book, without vignettes, has since been published; but in a work describing palaces or large buildings, illustrations often help to supply the text, or at least to impress the matter more firmly upon the mind of the reader.

Georges Bonnefons. "Les Hôtels Historiques de Paris." This is an interesting and a readable book. It was written more with this object than as a work of reference. There are illustrations of the houses mentioned.

A. J. Meindre. "Histoire de Paris et son Influence en Europe." Paris. Five vols. 1855. This work is divided into fourteen books. A general summary of events precedes the enumeration of monuments and other public buildings, which have been constructed during each particular epoch.

René Ménard. "Les Curiosités Artistiques de Paris." One vol. Paris. 1878. This book professes to give fuller information than the ordinary guide-books as to the principal objects collected in some of the museums and other public buildings in the capital.

G. Bélèze. "Dictionnaire Universel de la Vie Pratique à la Ville et à la Campagne." One vol. 8vo. Hachette. This is often a serviceable book, but also, as in every other practical guide,

the very thing you want may be omitted. On the other hand, the demands made upon an author are sometimes unreasonable.

Maurice Block. "Dictionnaire de l'Administration Française." One vol. 8vo. Paris, Berger-Levrault. The object here is to give to every reader a short compendium of administrative law. There is a great deal of matter in the book, though much of it is necessarily technical.

M. N. Bouillet. "Dictionnaire Universel d'Histoire et de Géographie;" also the companion volumes, Bouillet's "Dictionnaire Universel des Sciences, des Lettres, et des Arts." Both of these books are published, each in two large 8vo volumes, by Messrs. Hachette, in Paris. They contain a vast fund of information, necessarily given briefly, upon matters within the scope of their title.

Ch. Dézobry and Th. Bachelet. "Dictionnaire Général de Biographie et d'Histoire," two vols. large 8vo; also by the same authors, as companion volumes, "Dictionnaire Général des Lettres et des Beaux Arts." Two vols. large 8vo. Paris, Delagrave. These four volumes, like the dictionaries by Bouillet, just above mentioned, are very valuable books to have in one's bookcase. Many of the articles given are scientifically treated, and by referring from one book to the other, technical terms, or phraseology, are usually explained and made quite intelligible.

Adolphe Joanne. "Dictionnaire Géographique de la France." Hachette. One vol. large 8vo. This book relates, in fact, to the whole of France, Algeria, and French colonies; but in the article upon Paris the reader may get succinctly an idea of some of the main features in the capital.

*Maurice Block. "Dictionnaire Général de la Politique." Not a book likely to be of much use except for* reference upon special points; but then it may prove a valuable guide. History and politics are here often joined together. For instance, there is an article on the Édit de Nantes, and the next article is Éducation Politique.

E. Littré and Ch. Robin. "Dictionnaire de Médecine, de Chirurgie et de Pharmacie," etc. One large volume. The public is already well aware that no work bearing Littré's name is likely to be superficial and unsatisfactory; and in this book it is not attempted to prescribe for every malady. The nature of the malady is described, and the peculiar properties of medicines and of other chemical preparations are also given.

"Dictionnaire de la Conversation et de la Lecture." Paris, Didot. Second edition. 1870. This professes to be a repertory of general knowledge, and it will often prove a valuable book. The second edition is more complete than the first.

Pierre Larousse. "Grand Dictionnaire Universel du XIX$^{e}$ Siècle." Paris. 1866–77. Fifteen vols. 4to and supplement. This is, perhaps, the most complete encyclopædia of general knowledge that has yet been published in the world. It is commonly said that "one can find everything in Larousse." The pages are a full-sized quarto, there are four columns on each page, and the type is small. One may imagine, therefore, the immense amount of matter contained in the whole sixteen volumes. The book is specially useful as a work of reference; but, like other dictionaries or encyclopædias, it would be unfair to estimate it at more than its dictionary or encyclopædic value.

**Bookstalls, Second-hand.**—The genuine book-collector is he who buys his books gradually, one or two volumes at a time, not the rich man, who can afford to go to a bookseller and demand to be supplied with so

many feet of the standard authors. The man who has not much money to spend, but who likes to ferret out for himself his treasures, having about him something of the book-grubber, is a much more interesting individual. He may waste many small quarters of an hour here and there in turning over semi-worthless volumes, but usually his mind is intellectually bent. He enjoys his occupation, and in the long run derives some profit from it. His time might perhaps be better spent, but before we throw stones at him let us see if there be no glass roof over our own heads. Industrious French authors have written books upon the pleasures of buying second-hand literature, and this would seem to show that the practice in Paris was a common one. Nearly all the way on the quay, on the left bank of the river (the southern side), from the Pont St. Michel, near Notre Dame, down to the Pont Royal, may be seen, on the parapet by the side of the river, boxes well filled with second-hand books. As a rule, these boxes are open from eight or nine o'clock in the morning till dusk. Passers-by may look at the wares thus exposed for sale; they may examine them with such knowledge as they possess; and buy them or reject them as they choose. The market is fair and open. In nearly all cases the prices are marked in one way or the other; generally all the books in one box are to be sold at a stated price. The usual plan is to divide the volumes, according to their value, into boxes; and each box will contain books varying in price from 25c. to 3f. The books that are sold for 3f. and upwards are, as a rule, classed under the heading, "Prix divers," and the sum to be charged is or is not stated at the beginning or at the end of the work. No doubt much trash is here collected, but a little experience will soon enable one to make *certain broad divisions* between what *may be of use and that* which may be *passed over without thought*. Books that are at all expensive are rarely exposed for sale upon the quays. The best of those that are so sold will usually be found on the Quai Voltaire, between the Pont Royal and the Pont des Saints Pères. Also on this quay, upon the other side of the road, there are bookstalls affixed to the houses facing the river. Besides those on the quays, open stalls for the sale of second-hand books may be found in other parts of Paris, viz.: Rue Volney, at the corner of the Rue des Daunou (here many English books are exposed for sale); Rue Châteaudun, in front of No. 28; Rue Châteaudun, near where the Rue St. Georges comes into that street; Boulevard Haussmann, at the corner of the Rue du Helder; Rue Ste. Cecile, at the corner of the Faubourg Poissonnière; Rue de Rome, at the corner of the Rue St. Lazare; Rue de la Sorbonne; Rue St. Jacques, facing the Collége de France; Place de la Sorbonne; at one side of the Boulevard St. Michel; Rue Victor Cousin; Rue Soufflot; Rue Casimir Delavigne. There are doubtless many others, but among the above mentioned the ardent pilgrim will be able to find a reward for his labours.

**Boot-Cleaning.** — There is in Paris no such institution as the London Shoeblack Brigade; the great city of officialism has not yet recognised the necessity of organising such a band of men or of boys for this purpose. There are, however, three establishments, conducted by private enterprise, into which any gentleman may go from seven or half-past seven o'clock in the morning to eleven in the evening, and, for the charge of 20c. have his trousers brushed and his boots well cleaned. It is usual also to put a sou, or a half-penny, into the attendant's box. These establishments are:

Passage des Panoramas, 4, Galerie des Variétés, near the Rue Vivienne. In this house there is a room in which a man may wash his hands; extra charge 20c.

41, Passage Jouffroy, Boulevard Montmartre, immediately opposite to the Passage des Panoramas above mentioned.

23, Galerie de l'Horloge in the Passage de l'Opéra. This passage is on the Boulevard des Italiens, between the Rue Lepeletier and the Rue Drouot. It also leads out on the other side into the Rue Chauchat.

In these establishments two or more hands are employed, and the visitor, unless the place be greatly crowded, will find prompt and efficient service.

In the streets, boot-blocks may also be seen. The service is done by commissionnaires, and if these men be not engaged upon an errand they will do what is asked of them. But though a resident in Paris may know of half-a-dozen boot-blocks on his way from one point to another, he is by no means sure of finding half-a-dozen men in waiting ready for chance customers. As these men are also employed as commissionnaires, they may be absent on business; or they may be inside the house of a marchand de vin.

**Bouffes-Parisiens** (Théâtre des Bouffes-Parisiens), 65, Passage Choiseul.

1100 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée) | 10 | 0 |
| Baignoires .. .. .. | 8 | 0 |
| Fauteuils d'orchestre .. .. | 6 | 0 |
| Avant scènes des premières .. | 10 | 0 |
| Premières loges .. .. .. | 8 | 0 |
| Fauteuils des premières .. | 6 | 0 |
| Avant scènes de la galerie .. | 4 | 0 |
| Loges de la galerie .. .. | 4 | 0 |
| Fauteuils de la galerie .. .. | 4 | 0 |
| Stalles de la 3me galerie .. | 1 | 50 |
| Stalles d'amphithéâtre .. .. | 1 | 0 |

*Omnibus Routes*, Boulevard des Italiens and Rue de Richelieu; *Stations de Voitures*, Boulevard des Italiens, and Rue Rameau (Place Louvois) running into the Rue de Richelieu.

This is a theatre where may be seen amusing operettas, and often very ludicrous comic operas. Offenbach was for a time its director, but the composer who has given pleasure to so many gained here more honour and glory than pecuniary recompense for his labours.

**Bouillon, Établissements de.** *See* ÉTABLISSEMENTS DE BOUILLON.

**Boulevards, Les.**—The word "boulevard," *anglicé* "bulwark," is no longer used in the art of military strategy. Originally the word meant an exterior fortification intended to protect an inside place. There is another meaning given to this word, and those who like the romance of history may, if they please, adopt it. The old ramparts were often covered with grass, and the inhabitants of the towns used to go there to play their games of ball; thus from *boule* came *boulevard*. The word is still used in a figurative sense implying protection; as, for instance, the Alps may be called the boulevards of Italy; the Pyrenees of Spain; the sea of England. But the present proper meaning of the word is: A promenade planted with trees going round the town, and which is usually constructed upon the site of the old ramparts. Hence in Paris there are the *boulevards intérieurs* and the *boulevards extérieurs*. And, further, by extension, the word has come to mean any large street planted with trees that crosses a town.

"Le Cours," as this word was for a long time, first ran from the Porte St. Antoine, close to the present Place de la Bastille, to the Rue des Filles du Calvaire, which street still exists, running into the main line of boulevards between the Boulevard du Temple and the Boulevard des Filles du Calvaire.

(The reader is requested to bear in mind that, as in Paris all the streets are made to begin at the most easterly end and terminate at the west, or else

to begin at the point nearest to the river Seine and terminate at the end farthest from the river, the same rules will be here observed.)

Le Cours (the present boulevard) was continued westward in 1670 and 1671, and by an edict of 1685 was to be extended as far as the Porte St. Honoré, the present junction of the Rue St. Honoré and the Faubourg St. Honoré, and also at right angles with the Rue Royale. The Boulevard Bourdon, probably so called after Sébastien Bourdon, the French painter who lived in the 17th century, running from the Seine, near the Pont d'Austerlitz, was not built until later. In Félibien's "Plan de Paris," published in 1726, we still see the word *Le Cours* marked on all this space of ground, that is upon the present main line of boulevards running from the Bastille to the Madeleine, though a little to the north of the Bastille the words "Le Grand Boulevard" appear in print. If we look at a modern map of Paris we see here the names, Boulevards Beaumarchais, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and last, de la Madeleine. (*For a general aspect of the Paris boulevards, see the succeeding article.*) The distance from the Madeleine, a little short of the old Porte St. Honoré, to the Bastille is very close upon three English miles. The corresponding line of boulevards, on the south side of the river, though these have not succeeded to the place of ramparts, is, or may be, called "les boulevards intérieurs du midi." It runs from the Pont d'Austerlitz as far west as the Hôtel des Invalides, and include the following names: Boulevards de l'Hôpital, St. Marcel, Port-Royal, Montparnasse, and des Invalides. This line of boulevards was first begun in consequence of an edict passed in 1704, but the work was not finished until 1761. The distance is about a mile and a half longer than the line on the north side of the river.

The term *boulevards extérieurs* applies historically only to the long line on the north side of the river, stretching from the Place de la Nation to the Arc de l'Étoile. Here we find the boulevards called by the following names: Charonne, Ménilmontant, Belleville, Villette, Chapelle, Rochechouart, Clichy, Batignolles, and Courcelles. These boulevards owe their origin to fiscal arrangements in the latter part of the last century. The farmers-general found that the octroi upon articles coming into Paris was often eluded, and they obtained in the year 1784 the construction of a wall that should comprise all the inside of Paris. By this wall is meant "les anciens limites de Paris," a phrase we sometimes hear used, and it was not pulled down till the time of Napoleon III., when the present fortifications were already built (*see* FORTIFICATIONS). On the south side of the river the outer boulevards are very irregular in shape. They may be said to begin on the south side of the Pont de Bercy, and to include the following names: de la Gare, d'Italie, St. Jacques, d'Enfer, Edgar Quinet, Vaugirard, and Grenelle.

Besides the *boulevards intérieurs* and *extérieurs*, there are also the *boulevards militaires*. These are large well-kept roads, bearing the names of generals who served under the First Empire, naturally not very much frequented, but macadamised everywhere, except for about the distance of a mile at the east and north-east of Paris on the boulevards Mortier and Serrurier.

Having mentioned the boulevards raised upon the sites of the old boundaries of Paris at different periods—first, the boundaries of the town from the 15th to the 18th centuries; secondly, the walls built about a hundred years ago for the purpose of collecting the octroi duties; and lastly, the long circle of boulevards that engirdle the town immediately inside the fortifications—let us now enumerate some of the more modern boulevards, the greater

number of which were made or begun during the reign of Napoleon III. Most of these appear to be situated on the eastern side of Paris, making the line of division between east and west lie between the Opera and the Luxembourg Gardens, and also north and south of those points; but, on the other hand, the new wide streets to the west of that line bear more frequently the name of avenue. We are now concerned with the boulevards. There is a long and almost a perfectly straight line of boulevards running in a south-westerly direction from the Gare de l'Est to the Carrefour de l'Observatoire. As we look at the map we see the Boulevard de Strasbourg stretching from the railway station to the middle of the Boulevard St. Denis. Lower down comes the Boulevard de Sébastopol. Afterwards there are a few nominal interruptions, for we see here the Place du Châtelet and the Pont au Change, then the Boulevard du Palais, upon the Ile du Palais, and again, to cross the river, the Pont St. Michel. And from the Place St. Michel, the long Boulevard St. Michel runs up to the Carrefour de l'Observatoire. Then, quite at the east side of Paris, from the Place de la Nation to the Place de la République, is the splendid Boulevard Voltaire, nearly two miles in length, and also from the Place de la Nation to the Pont d'Austerlitz is the Boulevard Diderot; these two boulevards form an acute angle, the old Faubourg St. Antoine running fairly in the middle between them. The Boulevard Henri IV. runs from the Ponts Sully to the Place de la Bastille. From the Pont de Bercy there is an irregular line of boulevards running to the Place de la Nation. The latter half of the Boulevard St. Marcel and the Boulevard Arago make a short but broad line from the east end of the Boulevard de Port Royal to the Place Denfert Rochereau. The Boulevard Richard Lenoir runs from the Place de la Bastille in a northerly direction to *the Quai de Valmy*. From the Place de la République, the handsome Boulevard Magenta runs in a straight line in a north-westerly direction to the junction between the Boulevards de Rochechouart and de la Chapelle—these two forming part of the line of the *boulevards extérieurs*. Beyond this point of junction the Boulevard Ornano runs north by north-west to the Porte de Clignancourt, one of the gates in the fortifications. Before we come to those boulevards to the west of our imaginary line, drawn from the Opera to the Luxembourg Gardens, the Boulevard St. Germain ought to be mentioned, because that line would divide this boulevard into two nearly equal halves. This is a fine street about a mile and a half in length, commencing where the Pont Sully crosses the river, and curving slightly extends to the Pont de la Concorde. This boulevard was not completely finished until the year 1878. On the western side of Paris the new boulevards are less numerous. The Boulevard Haussmann begins, it is true, on the eastern side, at the junction of the Rue Taitbout and the Rue du Helder, and goes westward until the Faubourg St. Honoré separates it from the Avenue de Friedland. It may be mentioned in parenthesis that at some future date the Boulevard Haussmann will be made to begin still a little farther east, and at the commencement will form an alignment continuous with the Boulevards Montmartre, Poissonnière, etc.; but at the present time the Municipal Council of Paris have other improvements under consideration which are of more pressing importance. The Boulevard Malesherbes begins at the Place de la Madeleine, and extends in a north-westerly direction as far as the Porte d'Asnières, one of the gates in the fortifications. The Boulevard Péreire begins on the north side of the end of the Avenue de la Grande Armée, and runs north-east until it meets the end of the Rue de Rome, by the side of the Batignolles

railway station. Between the Trocadéro Palace and the Pont d'Iéna runs the Boulevard Delessert.

**Boulevards, The General Aspect of.**—It will be enough, perhaps, to mention the one principal line of boulevards, starting from the Place de la Bastille, and curving round in a semi-circular form as far as the Madeleine; and it will also be most convenient to commence at the most easterly end of the town, as the streets running from east to west are so numbered. Immediately around the Place de la Bastille there are always people actively moving to and fro, and at the south end of the Boulevard Beaumarchais there are cafés, etc. which attract attention, and are known to people in the neighbourhood. But the greater portion of the Boulevard Beaumarchais and the Boulevard des Filles du Calvaire is rarely thickly crowded. In the afternoon, if it be fine, a few nurserymaids will come out there with their children, and in the evening people will go their way through the streets but will not stop to lounge. The large café Pilon places few benches or tables outside its windows. At the north-west end of the Boulevard du Temple, the end nearest to the Place de la République, more animation is seen. And once you have come down the flight of steps—supposing that you are walking on the left-hand side of the way, leaving the Place de la Bastille behind you—the scene changes. Into the great Place de la République converge seven large streets, without mentioning the smaller ones; the movement therefore is great. Beyond this Place we come to the Boulevard St. Martin. Is there a man alive who knows anything of Paris that has not heard of the Boulevard St. Martin? Four theatres have assuredly not been placed here close together for nothing, and a generation ago—there were only three theatres then—this was humorously called "le Boulevard du *Crime.*" *Startling* melodramas, strong in blood and thunder, were then much in vogue. People liked to see again in their dreams a lively representation of what a few hours before had given them so much pleasure. In the long *queue*, or file of people, standing two or three abreast in front of the Porte St. Martin, or of the Ambigu Theatre, waiting patiently and good-humouredly until their turn may come to stand before the cashier's box, are many who have saved up all the week, or all the month, "to go to the theatre." They have got no money, but they can pay for their places occasionally. This is their way of taking their amusement, and a very good way it is. We must wish them all satisfaction, and continue our own journey farther west. Along the Boulevards St. Martin, St. Denis, Bonne Nouvelle, and Poissonnière, the crowd in the daytime is as incessant as in Oxford Street in London from Regent Circus to Tottenham Court Road. People are there as busy as bees around a hive. During the dinner hour there is a little relaxation, and afterwards people come out again and stroll about for the sake of exercise. For hereabouts we are between two great commercial centres of Paris. Keeping arbitrarily within the lines marked by principal streets, a great portion of commercial Paris may be found to be to the west of the Boulevard de Sébastopol and the Boulevard de Strasbourg as far east as the Rue and the Faubourg Montmartre. And after the day's work is done people like to come out "to take the air" upon the boulevard nearest to their own homes. When we get on to the Boulevard Montmartre, the mental atmosphere is changed. Perhaps of all the boulevards in Paris this is the most typical in representing the humours of the Parisian. If there is popular enthusiasm, such as is shown upon the Carnival or other holidays, or other excitement not of its nature confined to any special place, we are more likely to see manifestations of joy upon the

Boulevard Montmartre than elsewhere. Circumstances have slowly brought this about, and the reason cannot be specifically determined. The Quartier Montmartre, to the north, has always been thickly populated; on the south side there is the Bourse; on the west commence a line of boulevards where the prevailing tone is again different; and the large number of cafés upon the Boulevard Montmartre, and also the presence of the Théâtre des Variétés, where are performed plays such as "Niniche" and "La Grande Duchesse de Gérolstein,"—all these, and other causes, have given to this great thoroughfare characteristics that are peculiar to itself. The Boulevard des Italiens and the Boulevard des Capucines are known to most English people who have visited Paris. If a few friends wish to have "a little dinner" together, they may there find half-a-dozen of the best restaurants in the capital from which they can choose. The Boulevard des Italiens and the Boulevard des Capucines, as far as the wide opening in front of the Opera, are essentially the lounge for idlers. Here the "boulevardier," unless appearance belie him, ought to feel at home, for it is to the frequenters of this part of Paris that the word specially applies. Many also, especially of the younger set, are tyro-journalists—men who live alone and have no "home." They therefore meet each other in the street or in the café, or walk up and down this line of boulevards when they have nothing to do. People throng there in the evening, and there is always a chance of meeting an acquaintance. The Boulevard de la Madeleine is very short, and has few of the characteristics of the Boulevard des Italiens.

The outer line of boulevards to the north is as different in appearance to that we have been considering as Marylebone Road or Euston Road in London is to Oxford Street. As explained elsewhere, *a tramway* runs along the whole length *of the boulevard extérieur*, from the Place de la Nation to the Trocadéro, and the tramcars are usually well filled with people whose business lies in that part of the town. The outer boulevards on the north side are much more frequented than those on the south side. The reason why we cannot tell, except that the business quarters of the town happen to lie more in that direction.

**Bourse, The,** is the Stock Exchange of Paris. It is situated a few yards south of the Boulevard Montmartre; and facing the building on the other side of the square known as the Place de la Bourse, is the Rue Vivienne. The Bourse is open every day, except Sundays and fête-days. Admittance is free, but ladies and children are allowed only in the gallery, not in the great hall below. At 12.30 business commences. Stocks and public securities are then bought and sold, and from that time until 3 o'clock the noise is loud and incessant. The foreign spectator, innocent of the strange manners of these men, is lost in bewilderment at the scene, and wonders how any rational-minded creatures can conduct their most important affairs in such a way. The sight, as exhibited from the gallery, is curious; and on Thursdays at 2 in the afternoon, the uproar and the confusion seem to be terrible. Every day at 12.30 a bell is rung announcing the arrival of the stock-brokers—the *agents de change*. The work then begins, and a public crier announces to the public the price of each sale that has been made for ready money. These prices are at once copied on to a minute-paper, and from that annotation they are quoted in the public newspapers. Besides the shares bought and sold for ready money, other shares of course are bought and sold which are not to be paid for until some date more or less distant. At 3 o'clock the bell rings again, the stockbrokers leave their privileged circle, the "parquet," and they assemble in a private sanctuary of their own, under the presidence of a syndic,

or a deputy. There they hand up the official record of the business that has been transacted during the day, and this record is transferred or copied on to a special register by the Commissaire de Police attached to the Bourse.

As soon as the stockbrokers have left the Bourse they are replaced by brokers of merchandise (the *courtiers*), and then various negotiations in business of all kinds is conducted. At 5 o'clock the *courtiers* assemble together to draw up their report, and to verify the annotations made. (*See also* PETITE BOURSE.)

The Paris Bourse is a handsome building, with somewhat the appearance of a Greek temple. The style of architecture is Corinthian. There are around it sixty-four columns: twenty at each side, and fourteen at the front and fourteen at the back—that is, those columns at the four angles being counted twice. There is a gallery between the columns and the main building. A flight of steps leads up to this gallery. On the front side of the Bourse there is a clock, which is supposed to be very accurate in keeping exact time. The horloges pneumatiques, first started in 1880, are all connected one with the other, and are regulated by the compressed air in the pneumatic tubes which are laid in the égouts. The Bourse was built and was opened in 1826. The cost of the building was borne partly by the stockbrokers and other business men, and partly by the town of Paris.

*Omnibuses* start from and pass through the Place de la Bourse; and there is also on both sides of the building a *Station de Voitures.*

**Brasseries.**—"Une brasserie," the dictionaries tell us, means a "brewery," but it also has the same signification as the German word "brauerei," an establishment where beer is sold by the glass to customers. It may be hard to draw a line clearly distinguishing between the brasserie *and the café,* but in most *cases the difference is easily* recognised.

"De gustibus non est disputandum," is a maxim which should prevent our drawing a comparison in the matter, nevertheless the beer sold in the brasseries is usually better than that sold in the great majority of the cafés. The brasseries are not so well supplied with newspapers as are the cafés, nor are they so well adapted for reading. This may partly account for the fact that their managers are enabled to sell beer at a lower charge. The usual charge for a glass of beer at a brasserie is 30c In cafés of the better class, where one may expect to get a glass of good beer, the charge is usually 40c. or 50c. The custom of giving a small fee to the waiter exists of course in the brasseries. For one person, unless he stay a very long while, 10c. is sufficient. If two or more go together, 15c. or 20c. will not perhaps be too exorbitant. When you want a glass of beer you ask the waiter for "Un bock." (*See* BOCK.) If you want a second glass you may say, "Garçon, encore un bock," and so on *ad infinitum.* Each time he gives you a fresh glass the waiter leaves before you a separate saucer or mat, and in this way your "bocks" are counted. The French usually drink their beer slowly; they sip it rather than drink it. Their glass will therefore last them a long time; and it is not common in Paris for men to drink beer in anything like such large quantities as do the German students, if report lies not. Two or three glasses is what the Frenchman generally allows himself; often he will take but one. In many brasseries food of different kinds is supplied, such as sandwiches —cut after a French fashion—sausages of various kinds, hard-boiled eggs, pickled herrings, Norwegian anchovies, "salade de museau de bœuf," or a salad of an ox's muzzle—this sounds curious to English ears, but it is not disagreeable to those who can eat a little oil and vinegar—and ham, with or without choucroute, may nearly always be had. The choucroute is much the same as the German sauerkraut, though less so

perhaps in taste. These little snacks are usually asked for in the evening, and after the theatre they will make a light and agreeable supper. There are also brasseries and cafés where "soupe à l'oignon" or "soupe au fromage" is supplied. (*See these words under their respective headings.*)

There are not wanting in France men who affect to bewail the fact that the quantity of beer consumed in Paris is increasing yearly. These gentlemen regret that wine, the drink natural to Frenchmen, should be replaced by foreign importations. Their grievances may be allowed to them, for their arguments are material as well as sentimental. But the multitude, if they like beer, and if the beer likes them, and if it can be supplied to them at a cheap rate, will drink it, whether it is brewed in France or elsewhere. All Englishmen know the old song to the effect that it is a shame to rob a poor man of his beer. Before the end of this century the same ideas will doubtless find their expression on French soil.

In the undermentioned establishments beer-drinkers will probably find that they can, even at night, drink their favourite beverage with impunity:

Brasserie de la Fontaine, 46, Rue Richelieu.

Brasserie de la Forêt Noire, 27, Rue de l'Echiquier.

Brasserie Rougemont, 3, Rue Rougemont (Boulevard Poissonnière).

Brasserie Tournier, 135, Boulevard de Sébastopol.

Caves de Munich, 23, Boulevard Bonne Nouvelle.

Caves de Munich, 16, Boulevard St. Martin, on the right of the Porte St. Martin Theatre.

Dreher, 2, Rue Scribe.

Gruber and Reeb, 15, Boulevard St. Denis.

Gruber and Reeb, 82, Boulevard Voltaire.

Halle aux Bières, 44, Rue du Faubourg Poissonnière.

Moeser, 28, Rue Blondel (Boulevard de Sébastopol).

Müller, 36, Rue Richelieu.

Müller, 37, Boulevard St. Martin.

Müller, 8, Rue de l'Échelle.

Neeser, 12, Rue Halévy.

Schneider, 41 and 47, Boulevard St. Martin.

Schneider, 9, Boulevard Magenta.

Taverne Flamande, 137, Boulevard de Sébastopol.

Widmer, 6, Rue du Faubourg St. Honoré.

**Brazil.**—*Legation*, 13, Rue de Téhéran. *Omnibus Route*, Boulevard Haussmann; *Tramway*, Boulevard Haussmann; *Station de Voitures*, Boulevard Malesherbes, near the Église des Augustins.

*Consulate*, 39, Avenue Marceau. *Omnibus Route*, Arc de l'Etoile; *Tramways*, Avenue Marceau, and Arc de l'Etoile; *Stations de Voitures*, Avenue Marceau, near the Rue Bassano, and top of Champs Élysées.

**Bric-à-Brac** (and *see* AUCTIONS).—The purchaser of curiosities should always have present to his mind the legal maxim, *caveat emptor*, for the most knowing collector may be cajoled by the traps that are laid for him. If an intending purchaser is morally certain of the genuineness of the article exposed for sale, let him buy and run his risk; for if he can trust to his own judgment he will thereby enhance the value in his own eyes of the thing acquired. But as he values his money, or his own reputation as a connoisseur, let him not trust too implicitly to the expressed opinion of the dealer. At the following places a

good collection of nice articles may generally be seen :

Beurdeley fils, 32, 34, Rue Louis le Grand.

Gleizes, 3, Place Vendôme.

Jacob frères, 112, Rue de Richelieu.

Laurent, 54, 55, Galerie Montpensier, Palais Royal.

Taburet and Boin, 3, Rue Chauveau Lagarde.

Vail, 12, Rue Dupetit Thouars.

Woernitz, Jules, 5, Rue Castiglione.

Worms, 10, Rue Royale.

**Bridges.**—There are twenty-nine bridges over the Seine within the fortifications of Paris. The most convenient way to enumerate them will be to begin at the highest point of the river:

1. At the south-east end of Paris we begin with the PONT NATIONAL. This is a railway-bridge, as well as a horse and foot-passenger bridge, for over it passes the Chemin de Fer de Ceinture. This bridge was built during the years 1852–53, and until the revolution of 1870 it was called Le Pont Napoléon III. On each side of the river to ascend the bridge one must mount a flight of stone steps.

2. Between this and the next bridge a new bridge is now in course of construction ; it is to be called the PONT DE TOLBIAC, and it is supposed that it will be finished by the end of the year 1882.

3. The PONT DE BERCY. This bridge was built in 1864, in place of a suspension bridge which was thrown over the river here in 1832.

4. The PONT D'AUSTERLITZ (named of course after the great battle) dates from 1807, but was pulled down in 1854 because it was found to be unsafe.

5. At the east end of the Ile St. Louis there is a *foot-bridge* made of wood, *called the* PONT DE L'ESTACADE. This is the official name of the bridge, but by the people who go over it most frequently it is often called "la passerelle."

6. The PONTS SULLY. This name has been given to two bridges thrown over the Seine at the eastern extremity of the Isle St. Louis. On the southern side of the river the Boulevard St. Germain commences in front of one of these two bridges ; and on the north side we get immediately on to the Boulevard Henri IV., which leads us in a straight line to the Place de la Bastille.

7 and 8. Next after the Ponts Sully we see the PONT MARIE and the PONT DE LA TOURNELLE, going from each side of the island (the Ile St. Louis) to the mainland. The foundation-stone of the Pont Marie was laid by Marie de' Medici ; but it is probable that the bridge was named after the architect, whose name was Marie, for he built also the Pont de la Tournelle, and at about the same time. He constructed also a great many houses upon the Ile St. Louis.

9, 10, and 11. At the western end of the Ile St. Louis there are three bridges that may be put all together: the PONT LOUIS PHILIPPE, spanning the stream from the Ile St. Louis to the mainland on the north side ; the PONT ST. LOUIS, joining the Ile St. Louis and the Ile de la Cité, or the Ile du Palais ; and then from the Ile de la Cité to the mainland on the south side, or the left-hand bank of the river, is the PONT DE L'ARCHEVÊCHÉ. From this last-named bridge, or perhaps from the Quai Montebello going towards the Pont au Double, we get a very good view of the Cathedral of Notre Dame.

12 and 13. Lower down we come to the PONT D'ARCOLE, from the Ile St. Louis to the mainland on the north side, and the PONT AU DOUBLE from the island to the mainland on th

south side. This bridge, the Pont au Double, exists since the beginning of the 17th century; it was so called because all passengers (it was then only a foot-bridge) had to pay a small coin then known as a *double*.

14 and 15. The PONT NOTRE DAME and the PETIT PONT take us back historically to very early ages, almost to a time when Paris was not Paris, but "Lutèce," or the City of Mud. They existed, at all events, at a time when Paris was a Gallo-Roman town. The Petit Pont was the first bridge ever built over the Seine; the Pont Notre Dame—or, the Grand Pont, as it was called before the celebrated cathedral was built—was the second bridge. Each bridge has been very many times swept away by the water, and as many times rebuilt. They were both pulled down and strongly reconstructed in 1853.

16 and 17. The Cité—as we find it still so called in books, but rarely so spoken of by the people—is well provided with bridges, for a few yards lower down the river we reach the PONT AU CHANGE, crossing from the Ile du Palais to the mainland on the north side; and from the island to the mainland on the south side there is the PONT ST. MICHEL. The names of both these bridges are old. The Pont au Change was first built in the middle of the 12th century; money dealers and other merchants had their shops there, and the bridge was often called "Le Pont aux Echangeurs." There had been a bridge built here by Charles the Bold, about the middle of the 9th century. It was destroyed, and two bridges were put in its place—the PONT MARCHAND and the PONT AU CHANGE. The latter name has remained. Everyone knows that in years gone by it was customary to build houses upon bridges; it was very often *on the bridges that the most prosperous tradesmen in a town liked best to have* their shops. The Pont St. Michel was built about a century after the Pont au Change.

18. Before we come to the western extremity of the Ile de la Cité we reach the PONT NEUF. When its foundations were laid in 1578 by Henri III. no other bridge in Paris had been built of stone; all the others were of wood. Hence perhaps the appellation. The old bridge is still respectfully called the Pont Neuf, though every other existing bridge over the Seine is of more modern date. When the foundation-stone of the Pont Neuf was laid there were only four bridges over the Seine in Paris. The construction was not finished until 1604. The Pont Neuf is in fact made of two bridges; and halfway across, in a large recess, stands the well-known equestrian statue of Henri IV., the most popular of all French kings. But this statue is not the original that was erected during the reign of Louis XIII. The "Cheval de Bronze," as it was called—the good people in those days paid their respects to the horse—was pulled down in 1792, and a new horse and new king were not manufactured until the year 1817. To get sufficient metal the bronze of those imperial statues which had then lately been pulled down was utilised; and royalty was again set up at the expense of the Empire. This is perhaps the best equestrian statue in Paris, though it may seem at first sight to be a little wooden. As in most equestrian statues, the figure of the man is here better than that of the horse. During the 17th and the 18th centuries the Pont Neuf was the scene of much gaiety and merriment. It was there that mountebanks loved best to exercise their calling; there charlatan surgeon-dentists established themselves; and there quack doctors of all sorts found patients innocent enough to entrust themselves to their care. "Le Pont Neuf c'est Paris" was long a proverb among the populace, for this bridge was the scene of a perpetual Bartholomew Fair. In 1853-54 this

bridge underwent some restoration. The slopes were very much lessened, the arches were partially reconstructed, and the footpaths and parapets were altogether renewed.

19. As we descend the river we come to the PONT DES ARTS, a bridge only for foot passengers, running between the Louvre and the Palais de l'Institut. From this bridge, when the sun is shining brightly in the afternoon, but also when the light is not too strong and glaring, the view looking eastward on to the houses built upon the Ile de la Cité, which abut westward in a triangular form, is very pretty and picturesque. This bridge was built at the commencement of the present century.

20. Next comes the PONT DES SAINTS PÈRES or, as it is often called, the PONT DU CARROUSEL. It is easy to understand the double name. The Place du Carrousel is on one side of the bridge and the Rue des Saints Pères on the other. In this bridge there is nothing remarkable, except the oscillation that is felt when an omnibus or heavy cart is passing over it. The view from here on a fine night is often extremely pretty.

21. Immediately opposite the old Rue du Bac on the southern side of the river, is the PONT ROYAL (1685–89), the second stone bridge that was built in Paris. The older wooden bridge here had been called the Pont Barbier, after the name of the architect; and it was also sometimes called Le Pont Rouge, because of its colour. The name by which it is at present known was given to the new stone bridge by Louis XIV. There had been houses on this bridge, but they were ordered to be pulled down, as were also those on the Pont Neuf, in 1786. The Pont Royal, as it now stands, seen upon a bright and clear night from the Pont des Saints Pères, is the most picturesque of all the bridges in Paris.

22. *The* PONT DE SOLFÉRINO, built by Napoleon III. in 1858, commemorates the battle of Solferino in Italy.

23. THE PONT DE LA CONCORDE is a handsome bridge, between the Place de la Concorde and the Chamber of Deputies. The foundation-stone was laid in 1787, and the bridge was finished in 1790. The name originally intended for the bridge had been the Pont Louis XV. Then, as some of the stones of the old Bastille prison were used in the making of this bridge, its first name was Le Pont de la Révolution. At the time of the Convention, it was named the Pont de la Concorde; under the Restoration it became the Pont Louis XVI.; and the Revolution of July (1830) gave back to it the name which it still keeps.

24. The PONT DES INVALIDES, nearly opposite the Esplanade des Invalides, dates from 1824. Until 1854 it was only a suspension bridge. This bridge seems to be not inaptly called, for it has wanted repairs and further strengthening perhaps oftener than any other modern bridge in Paris; and quite lately, during the years 1878, 1879, 1880, the whole of the upper part of the bridge was renewed. It may be hoped that the strength of the patient is now completely established.

25. The PONT DE L'ALMA (1854–55) is remarkable for the four fine statues of soldiers between each of the two arches on both sides of the bridge. These handsome statues represent a grenadier, a zouave, a chasseur à pied, and an artilleur à pied, who are supposed to have taken part in the battle of the Alma.

26. Next comes the PONT D'IÉNA (we have now got to the end of the battle-bridges), which seems to have taken six years to build. At each of the four corners of the bridge there are allegorical statues representing some Hercules, or other very strong man, taming a horse so as to make him do his bidding. These statues are worthy of

note, but are not so fine as the Chevaux de Marly—similar groups standing at each side of the bottom of the Champs Élysées. During the Paris Exhibition of 1878, a large wooden floor, or covering, resting upon the parapets at the two sides, was extended all over the Pont d'Iéna; visitors could thus pass in large numbers, and without inconvenience, from the main building of the Exhibition to the Trocadéro Palace immediately opposite.

27. The PONT DE PASSY, or "la Passerelle," as it is called by the people in that part of the town, was thrown over the Seine immediately before the Paris Exhibition of 1878. The Pont de Passy joins the Quai de Passy on the north side of the river, with the Quai de Grenelle on the south side. This is only a foot-bridge, and is not as yet much used, except by workmen in the morning and in the evening, as they go to and come from their daily occupations.

28. THE PONT DE GRENELLE (1825–27) is joined to the Pont de Passy by a long narrow strip of land. Until the Pont de Passy was built this land was waste and desolate. It has now been utilised; trees have been planted there, a gravel walk has been made, and seats are provided. This island (for so it is) bears two names; the people who go there call it the Ile de Grenelle, but on the maps it is called by a more euphonious title, "L'Allée des Cygnes." This is an old name, and not improbably swans were once kept there.

29. The last bridge of the Seine that can be said to be inside Paris, is the PONT D'AUTEUIL (1861). Over this bridge the Chemin de Fer de Ceinture passes, as over the Pont National, the bridge at the south-eastern extremity of Paris. But the Pont d'Auteuil is in fact two bridges, one placed on top of the other; the upper one being the railway bridge. The effect, as seen from the Pont d'Iéna, is curious and rather picturesque.

**British Charitable Fund, The,** was originated in Paris in 1823, at the suggestion and under the patronage of the then British Ambassador in Paris, for the purpose of relieving distressed British subjects, without distinction of creed, and assisting them to return to England, in the very numerous cases in which no claim to Government aid could be sustained. His Excellency Lord Lyons, Her Majesty's present Ambassador in Paris, is now the patron of the fund. The objects of the British Charitable Fund are: (1) To give temporary assistance to destitute British subjects, irrespective of religious persuasion, and to pay their passage to England in cases approved of by the Committee. (2) To grant monthly allowances to the aged and infirm. (3) To maintain orphans and indigent children at schools selected according to their religion. (4) To supply medicines for the sick. (5) And, in case of death, to provide decent interment.

Subscriptions will be received at the British Consulate, 39, Faubourg St. Honoré, by the hon. secretary, Dr. MacCarthy, 17, Boulevard Malesherbes; and at the office of *Galignani's Messenger*, 224, Rue de Rivoli; or in London by Messrs. Barclay, Bevan, and Co., 54, Lombard Street, E.C.

**British Schools in Paris,** 6, Rue Vernier, aux Ternes.—When these schools were started they were quite free. They were called Charity Schools. But in the last few years a change has taken place, and now a very small payment is demanded for each child, though the demand is not compulsory. The parents and guardians who cannot afford the money can still have their children educated free of charge. All the pupils are day-scholars, and there is no food supplied. Lord Lyons, Her Majesty's Ambassador in Paris, is the

special patron of the schools, and there is a large committee of gentlemen, all of whom are residents in Paris. The following extract from the last report will show sufficiently the nature of the schools:

"These schools afford instruction in useful knowledge and Christian truth to the children of the English-speaking working-classes residing in this large city. The boys are taught reading, writing, and arithmetic, as well as the elements of geography and of history. In addition to these subjects, the girls are taught needlework. In the schools the Scriptures are carefully read, and they form the only source from which religious instruction is communicated. The schools are, in fact, open to children of all denominations. The average attendance at the schools is about 38 in the boys' department and about 17 in the girls'. The committee are glad to be able to report that offers of respectable situations are frequently made for the boys and girls who have been educated at the schools." Subscriptions are received by Messrs. Galignani and Co., 224, Rue de Rivoli.

**Bureaux de Bienfaisance,** a branch of the ASSISTANCE PUBLIQUE.—The main object of these institutions is to distribute charity to the poor in their own houses; the gifts, as far as possible, being made in kind. This office is undertaken by *dames de charité*, and by commissioners, both of whom are under the control of the office which regulates their visits. By their assistance many of the sick and infirm poor are prevented from going to the hospital. There is a Bureau de Bienfaisance in each of the twenty arrondissements of Paris, and each arrondissement is subdivided into twelve sections, over which there is a general manager. Twelve physicians and four surgeons are attached to each arrondissement. The services so given are gratuitous. The funds are derived from *gifts and legacies* of private individuals; and in cases of need, for instance in the poorer quarters of Paris, the general administration of the Assistance Publique will supply money. The assistance given to the poor may be temporary or annual; but it is never accorded unless the name of the applicant be written upon the register of his own district.

**Business, Hours of.**—As a rule, men work for a greater number of hours in the day in Paris than in London. The French shops are open earlier in the morning, and they keep open later at night, than is common with us in England; and the Saturday half-holiday movement has not yet made itself felt among the employers of labour. But, on the other hand, work is seldom done so expeditiously as with us. Taking the trades one with the other, labour is, upon the whole, performed more rapidly in England than in France. Men of business, of various occupations, will probably get through more work in six or eight hours a day in London than in the same number of hours in Paris. When the man is master of his own actions, Frenchmen will often work with great quickness; and when they are intent upon their object their work is usually well done. In this respect we might sometimes take a lesson from them. But, as a rule, work is more thoroughly done in London than in Paris; labour is more sure; goods are of better quality: and perhaps the principal reason is that a man in London can demand a higher rate of pay than in Paris. The shops in the more frequented streets will generally keep open till 10 in the evening, or even later. In the districts not so much frequented a tendency is slowly forming itself to close as soon as the work of the day is done; but there are many shops in Paris which are kept open until 9 or 10 in the evening, and in which the business done after 8 o'clock is hardly more than sufficient to pay for the gas burnt.

On Sunday (*see* SUNDAY IN PARIS) there is perhaps less work done now than there used to be; and of the week days, Monday is the slackest among the lower order of workmen. They will sometimes work on Sunday in order to have their Monday free. The Government offices in Paris usually require their clerks and other lesser functionaries to be present from 9 or 10 in the morning to 4 or 5 in the afternoon. In banks and houses of business the daily hours are from 9 to 6, an hour or an hour and a quarter being allowed for breakfast about noon. The time to call upon solicitors (*avoués*) is quite early in the morning, from 8 to 9.30—for at ten they have to be in or about the law courts—or else in the afternoon, after 4 o'clock. From 9 to 12 in the forenoon is generally the best time to go to see men of business.

**Buttes Chaumont, Les.**—*See* PARKS.

**Cabarets.**—*See* WINE SHOPS.

**Cabinets de Lecture.**—The Cabinets de Lecture, or public reading-rooms, in Paris date from the Revolution of 1789; but within the last ten years they have not been so much frequented as formerly. People have more money to spend now than they had twenty or thirty years ago, and therefore they buy more books, and take in more regularly their own newspapers: and also perhaps they find that they dislike the reading-room more than formerly. In the Cabinets de Lecture are kept mainly periodical literature, and novels which are made to last until they have got so bethumbed and dog-eared and torn that they are of no further use. A few books of reference are also kept. It used to be the practice of journalists, whose business it was to send an occasional letter to the provinces, to frequent these reading-rooms. By expending a few sous, an intelligent *and fairly* well-informed man could *turn over two or three dictionaries,* giving facts, dates, and so forth, and then he thought that his article was soon done. Or the omnivorous reader, who wished to see "all the newspapers," was a great supporter of the Cabinet de Lecture. In the morning he would there learn what the world was saying; and in the evening, when he saw his friends, he could talk at his ease. Students too—young men who had not money to buy their law books or their books of medicine—used to find, and still do find, their volumes in a library of this sort. Their studies might be interrupted by whisperings or by laughter; but still work has been done there, at any rate of a kind that has enabled a lad to pass an examination, after which joyful event the Cabinet de Lecture was probably less well filled for six weeks. One of these establishments is situated 11, Galerie de l'Horloge, Passage de l'Opéra, leading out of the Boulevard des Italiens, open at 8.30 a.m. and closed at 11 p.m.; another 26 and 28, Passage Jouffroy, Boulevard Montmartre, open at 9 a.m. and closed at 10 p.m.

**Cabinets Inodorés.** — These conveniences, for which there is a fee of 15c., may be found in different parts of Paris.

7, Galerie de Chartres, in the Palais Royal.

Peristyle Joinville, Palais Royal.

Rue Beaujolais, a street at the North end of the Palais Royal.

Jardin des Tuileries.

23, Rue Royale.

14 *bis*, Passage des Princes.

Place de la Bourse (inside the iron railings).

40, Boulevard Bonne Nouvelle.

94, Rue de Bondy.

21, Passage Vendôme, Place de la République, No. 3.

30, Passage Choiseul.

45, Passage Jouffroy.

83, Passage Brady.

Passage du Saumon, near the Baths.

9, Galerie du Baromètre, in the Passage de l'Opéra.

25, Galerie Montmartre, Passage des Panoramas.

Place de la Madeleine, opposite the Bureau de Poste in the Rue de Sèze.

19, Avenue Victoria.

Jardin du Luxembourg.

At the bottom of the Champs Élysées, near the Rue Boissy d'Anglas.

Jardin des Plantes.

Also in all the principal railway stations.

**Cabs.**—(For tariff, see end of this article.) The regulations for cab fares in Paris are drawn up with much exactness, but the method is so complicated that the stranger may sometimes be terribly bewildered when he endeavours to discover how much he has to pay to the cabman. However, the fares are set down on small printed papers (bulletins), and the driver is bound to supply one of these papers each time his cab is hired.

At the head of every cab-stand in Paris there is a large wooden box by the side of the street, something like the kiosques in shape, in which the inspector or guardian is sometimes supposed to sit. These boxes may be easily distinguished from the kiosques because they have no advertisements upon them, and the glass is always painted white. On one side they show a clock.

After a certain hour in the evening, say after the theatre, it may be convenient, if you have a long journey to make in the cab, to choose, or to ask for, a cab according to the colour of the light as shown by the two lamps which every cab is bound to carry. There are cab stations in different parts of the town, and those that bear a *red* light come from the Champs Elysées, *Passy, or Batignolles*; the *yellow*, from the Poissonnière and Montmartre quarters; the *blue*, from Belleville and Popincourt; the *green*, from the Invalides and the Observatoire.

In Paris cabs are hired and paid for according to established rates of charge; but in addition, every traveller is expected to give a pourboire to the driver. This small fee the driver keeps for himself, the cab-hire he is bound to hand over to his employers. And the pourboire, like all other gratuities, cannot be precisely determined. Ordinarily, for a single journey, or for "the course" inside Paris, five or six sous are enough; for an hour six or eight sous would be sufficient; for two hours ten or twelve sous might be given. If a cab is taken "for a drive," so to say, outside Paris, the coachman will naturally expect a higher pourboire.

Cabmen can be obliging as well as intolerably uncivil both in Paris and in London; the stranger in Paris will do well to ask the cabman for his bulletin, so that should a cause of complaint arise the visitor has in his hand the number of the cab hired. If property be left in a cab, it is the duty of the driver to take the same, within twenty-four hours, to the Préfecture de Police, No. 7, Boulevard du Palais; so that, if you are sure that you have left an umbrella or other article of property in the cab, the little printed bulletin is useful.

If you wish to hire your cab by the hour you should tell the driver that you take him "à l'heure," otherwise he will suppose that he is hired "à la course." If a cab be hired by the hour the driver is bound to go the route indicated by the hirer; but, if you hire him by the course and require him to go out of his way, he has then a right to demand to be paid by the hour. Practically, it comes to this: if you wish to go about in your cab from place to place, you had better engage it by the hour; if you wish merely to go from one point to another, the journey by the course will be the right thing. A cab hired by the course or by the hour, is

supposed to travel at the rate of eight kilomètres, or about five miles, an hour; the cab hired from a livery stable (the voiture de remise), at the rate of ten kilomètres, or about six miles an hour. If a cab be hired by the hour, the first hour must always be paid in full; the time exceeding the hour is paid proportionately. If a cab be hired, either by the course or by the hour, before 12.30 midnight, and does not accomplish the journey until after the above-named time, the driver has not a right to demand more than the tariff for the day service, either for the course or for the first hour of hiring; but if the cab be hired, either by the course or by the hour, before 6 o'clock in the morning in summer or 7 in the winter, the driver has then a right to ask for the tariff for the night service, both for the course and for the first hour of hiring, even though the journey be accomplished after the time above named. In driving outside the gates of the fortifications, no matter how, where, or when the cab be hired, the driver is always to be paid as though he were engaged by the hour. If a cab be hired inside Paris to go outside, that is to pass the barrier at the fortifications, the tariff is determined according to two scales of charges. For instance, the time employed inside the town gates to be charged according to the tariff by the hour inside Paris, and the time employed outside the fortifications to be paid for according to the tariff by the hour outside Paris. And *vice versa*, if the cab be hired outside Paris to go inside, the time employed outside the gates is charged according to the tariff by the hour outside the fortifications, and, once the barrier is passed, the remainder of the time is charged according to the tariff by the hour inside the fortifications. The scale of charges for going inside Paris will be found below, under Division III. After 10 o'clock in the evening in *winter or after midnight in summer, drivers are in no case bound to take* travellers to a distance beyond communes near to Paris. The following places are considered as the communes near to Paris: Charenton, Les St. Gervais, St. Mandé, Montreuil, Bagnolet, Romainville, Pantin, Aubervilliers, St. Ouen, St. Denis, Clichy, Neuilly, Boulogne, Issy, Vanves, Montrouge, Arcueil, Gentilly, Ivry, Bercy, Vincennes.

*Omnibuses or Cabs at the chief railway Stations.*—There are at the principal railway stations in Paris omnibuses drawn both by one and by two horses, for the convenience of travellers who have a large quantity of luggage; and if four or five people be together, each with a box or more big boxes or trunks, one of these omnibuses will be found more convenient than cabs. If you have a friend to meet you on your arrival he can bespeak the omnibus, applying to one of the officials at the station, and then get from him a bulletin, or ticket, bearing the number of the omnibus marked upon it. If you are not met on arrival, you ask for an omnibus, a large one or a small one, instead of asking for a cab. If you have much luggage the omnibus may prove cheaper than the cab. A one-horse omnibus will hold four persons comfortably enough, and will also carry their luggage; the two-horse omnibus will accommodate eight passengers and their luggage.

*Voitures de Remise:* The better class of cabs known by this name has practically disappeared. There remain therefore only the *petites voitures* or the public cabs, and the *voitures de grande remise* (*see* CARRIAGES), which may be hired, as broughams, etc., are hired in London, for a day, half-a-day, by the week, or the month.

### TARIFF.

It may perhaps be well in the first place to bear in mind that *the day service* means from 6 in the morning to the summer (from 31st March to

October), and from 7 in the morning in winter (from 1st October to 31st March), to 12.30 midnight; and that *the night service* means from 12.30 midnight to 6 in the morning in summer, and to 7 in the morning in winter. In the following table the driver's pourboire is not counted:

I.—*The Single Course.*

For carriages hired either on the public thoroughfares or in the railway stations:

| | Day. | Night. |
|---|---|---|
| | f. c. | f. c. |
| Two places ... ... | 1 50 | 2 25 |
| Four ,, ... ... | 2 0 | 2 50 |

Carriages hired by the course do not go beyond the fortifications, though the coachman may be requested to drive to the barrier.

II.—*Carriages taken by the Hour.*

| | Day. | Night. |
|---|---|---|
| | f. c. | f. c. |
| Two places ... ... | 2 0 | 2 50 |
| Four ,, ... ... | 2 50 | 2 75 |

If carriages be hired inside Paris and are taken outside the fortifications, an indemnity fee of 1f. extra must be paid.

III.—*Carriages hired inside Paris and taken outside the Fortifications. Outside the Fortifications carriages are always charged by the hour.*

Carriages taken from the public thoroughfares or a railway station:

| | f. c. |
|---|---|
| Two places ... ... ... | 2 50 |
| Four ,, ... ... ... | 2 75 |

(The day and night service charges are the same.)

If the carriage be left outside the fortifications, an indemnity fee of 1f. extra must be paid.

Carriages hired outside the fortifications to go inside Paris are paid by the hour:

| | f. c. |
|---|---|
| Two places ... ... ... | 2 25 |
| Four ,, ... ... ... | 2 75 |

Such packages as are ordinarily carried in the hand and are placed inside are not counted as luggage. Luggage is paid for: One piece, 25c.; two pieces, 50c.; three pieces, 75c.; beyond three pieces, 1f.

**Cafés.**—The Cafés in Paris are more numerous even than the restaurants; it will therefore be sufficient to give the names of some of the most important. As might be expected, most of these establishments are situated in the principal thoroughfares, for they depend in a great measure for their custom upon passers-by, who more or less voluntarily choose to make their route along the brightest streets. Let us begin with the cafés on the boulevards. Le Grand Café, at the corner of the Rue Scribe and the Boulevard des Capucines—Le Café de la Paix, at the corner of the Boulevard des Capucines and the Place de l'Opéra—Le Café Napolitain, Boulevard des Capucines, opposite to the Vaudeville Theatre—Le Café du Helder, 19, Boulevard des Italiens, near to the Rue de la Michodière—Le Glacier Tortoni, Boulevard des Italiens, at the corner of the Rue Taitbout—Le Café Riche, Boulevard des Italiens, at the corner of the Rue Lepeletier—Le Café Cardinal, Boulevard des Italiens, at the corner of the Rue de Richelieu—Le Café Véron, Boulevard Montmartre, at the corner of the Rue Vivienne—Le Café de Madrid, Boulevard Montmartre, near to the Faubourg Montmartre—Le Café de Paris, 41, Avenue de l'Opéra—Le Café de la Régence, Place du Théâtre Français (this café is the second in Paris in point of date, and for very many years past chess-players have made of it a place of meeting)—Le Café de l'Univers, at the corner of the Place du Théâtre Français and the short Rue de Rohan, facing the large Place—Le Café de la Rotonde, inside the gardens of the Palais Royal, at the end near to the Rue de Beaujolais—Le Café de Rohan, at the corner of the Rue St. Honoré, and the

Place du Palais Royal. Then upon the left bank of the Seine: Le Café d'Orsay, at the corner of the Quai d'Orsay and the Rue du Bac—Le Café Caron, at the corner of the Rue des Saints Pères, and the Rue de l'Université—Le Café du Palais, at the commencement of the Boulevard St. Michel, opposite to the Fontaine St. Michel—Le Café Cluny, at the corner of the Boulevard St. Michel, and the Boulevard St. Germain—Le Café Vachette, at the corner of the Boulevard St. Michel, and the Rue des Écoles—Le Café Procope, Rue de l'Ancienne Comédie. This is the oldest café in Paris—it was established about 200 years ago—and it was here that Voltaire used to drop in after the theatre, he having changed his clothes and disguised himself, and ask men what they thought of his plays that had just been performed. A dozen or fifty other cafés might be enumerated, but enough perhaps have been given.

Many of these establishments bear outside the words "Café-Restaurant," thereby showing that they have always on hand food of various kinds ready to be prepared, or ready to be served; and all, or nearly all, of the better cafés in Paris will be able to supply a customer with beefsteaks or mutton cutlets—sometimes with fried potatoes—cold ham, or cold meat of other sorts, and eggs cooked in different ways. The charges will vary, depending upon the style of the café. The café and the café-restaurant are in point of fact usually one and the same establishment, though there are some few restaurants to which no café is attached, and there are very many cafés in which there is no provision of food kept.

For a cup of coffee, with or without milk—the French are a euphuistic people, and the milk is called cream—for a glass of beer, or for any of the many concoctions that one sees men drinking before breakfast or before dinner, the charge will be usually from 30c. to 50c. *If you drink your petit verre of* brandy *it will be 20c. or 25c. in addition. Many* men will drink their coffee out of a glass instead of out of a cup; they then ask for a *Mazagran*. It is customary, when going away, to leave upon the table a small pourboire for the waiter—10c. per head is usual. In most cafés the waiters receive no fixed wages, and in some cases they are obliged to pay a premium before they are engaged. The money taken by each waiter goes into a general box, and is divided afterwards among them all.

The word "concoction," used above, was not meant irreverently, but in place of a special word that will aptly express the thing implied. It is always a puzzle to know what is the liquid in the glasses upon the many tables placed before the cafés on the boulevards. One may partly guess by the colour, but a man must be very knowing if he can always guess correctly. Two gentlemen seat themselves in front of a café, and in a few minutes the waiter will arrive, charged with three or four bottles. Absinthe is the first word that will come into the mind of every Englishman, but this is often mixed with anisette, with curaçao, or with gomme (a very sweet thick syrup), or with other things intended to mitigate its bitterness or its strength. In pouring water into a glass of absinthe one ought properly to hold the decanter so as to allow the water to fall down slowly. This is done so that it may fuse gradually with the spirit. Absinthe has a very peculiar taste, and is usually disagreeable to those who drink it for the first time. There are many who have never been able to acquire the taste, and they are perhaps not more unwise in their generation than their brethren. It may be recognised at once by its smell if one happen to be sitting near to a table upon which a glass of absinthe is standing. It is a greenish-yellow colour, but the colour will become altered with the infusion of other matters. A Bitter (pronounced "beettaire") is another drink for which men will often ask. This

has a rough astringent taste, and it is also slightly bitter. With this, as with absinthe, water is added, in the proportions of 2 or 3 to 1. It is perhaps more usually taken mixed with curaçao or with cassis to give to it a more palatable taste for those who like sweet things. Both bitter and absinthe—the latter more especially—have a strong cerebral action. They excite the nerves, and act as a mental stimulant. It may be that for this reason they are so frequently drunk mixed with softer liquids. Vermouth is perhaps oftener asked for than absinthe or bitter. It is a tonic certainly, but of a milder kind, and also much less hurtful. There are different sorts of vermouth. Some prefer the vermouth supposed to have been made at Turin, which has a peculiar taste of its own—at first slightly bitter, and afterwards sweet, reminding one rather of the orange-peel and syrup in good home-made marmalade. Again, there are others who prefer the vermouth made at Chambéry. This resembles in taste a mixture of pure quinine and pale sherry. Nineteen times out of twenty you are served with something that is more like the vermouth de Chambéry than that made at Turin, other herbs or other materials having been put in to take away something of the dry quinine flavour, and to give to the liquid the semblance of a richer taste. Like absinthe and bitter, vermouth is often drunk mixed with other things, such as curaçao, cassis, gomme, etc. Many will put water with vermouth; but all allowance made for difference of taste, if the vermouth be good of its kind, the addition of water will almost destroy its peculiar properties. Absinthe, bitter, and vermouth are perhaps the principal tonics drunk by Frenchmen before their dinner. If one asks why they drink these things, the only rational answer is because they like them. Besides, there are many sorts of liqueurs drunk after meals—fine champagne (or brandy a little less *bad than that* usually brought with the coffee), dry and sweet curaçoa, green and yellow chartreuse, kirsch, anisette, menthe, raspail, kümmel, eckau, and perhaps a dozen more. Syrups made from fruits also are drunk; these are sweet in taste, but when drunk in warm weather with iced water they are not disagreeable.

The cafés, especially those of the better kinds, are different from the brasseries (*see* BRASSERIES), though in both establishments the same ordinary refreshments may be obtained. The beer in the brasseries is, as a rule, better than in the cafés, but the surroundings of the two places are not the same. If a man wishes to see the newspapers, if he does not like much tobacco smoke, or if he wants refreshments other than beer, unless he knows where he is going, he had better choose the café. Besides the daily newspapers, if he wishes to write a letter, paper, pens and ink will be supplied to him gratuitously, and postage stamps may also be had.

The café is not a club, but it is made to take the place of a club by many hundreds, who go there to see their friends. Birds of a feather, we are told, like to congregate; and in these houses men of the same class, of the same trade or profession, or any small circle of friends, will often meet together by chance or from habit, not very definitely predetermined when the meeting shall take place. Many volumes have been written about the cafés in Paris, telling, or pretending to tell us, the sort of men who go oftenest to this place or to that, and also how they pass their time. According to these chronicles, frequenters of cafés are supposed to be in perpetual exuberance of spirits, always witty, always happy, and each one the best fellow in the world.

**Cafés-Concerts.**—*See* THEATRES, THE MINOR.

**Caisses d'Épargne, or Savings Banks,** a branch of the As-

SISTANCE PUBLIQUE.—These were first introduced in France in 1818, though they did not at once become popular. They are now established by the Municipal Council; the directors give their services gratuitously, though the clerks are paid for their labour. When anyone makes his first deposit he signs his name in full upon a register, and he is bound also to write his age, his place of dwelling, and his profession. A book is afterwards given to him, in which are written down successively the various sums he has placed to his account or drawn from the bank. This book belongs to the depositor; it shows his title to the money he has placed in the bank; but he is not allowed to have more than one account-book, either at this or at any other Savings Bank, under penalty of losing all the interest on the money he has put into the bank. If a depositor changes his place of residence he may ask that his account shall be transferred from one bank to another. The Central Office in Paris is No. 9, Rue Coq Héron; there are branch offices in each of the Mairies of the twenty arrondissements, except in the first and the second arrondissement, which are served by the Central Office. Inside Paris the Central Office opens every week-day from 10 a.m. to 1 p.m.; and the branch offices on Sunday and on Monday from 9 a.m. to noon. No deposit may be made of an amount less than 1f., nor of any portion of a franc; nor of an amount exceeding 300f. No single depositor may have in the bank more than 1000f. to his credit, or no society more than 8000f., including the capital and the interest. All sums of 1f. and upwards bear interest, to be paid the following year, regulated in each month of December. The interest allowed to the depositor dates from the first Sunday after he has made his deposit until the last Sunday preceding the day of payment. To withdraw money from the bank the *depositor presents his account-book* at the cashier's desk and makes his demand verbally; a paper is then given to him indicating the day, which may not be more than a fortnight afterwards, when the reimbursement will be made.

**Carnavalet, Hôtel de** (and *see* LIBRARIES, *Bibliothèque Historique de la Ville de Paris*).—In this house, now bearing the number 23, Rue de Sévigné, and standing at the corner of that street and the Rue des Francs Bourgeois, is now placed the Bibliothèque de la Ville de Paris, rich especially in all that concerns the history of the town. There is also a museum here, open to the public on Sundays and Thursdays from 10 till 4.

As this house is intimately connected with the name of one of the most popular writers in the French language, Mme. de Sévigné, it may be well to say a few words concerning it. The house was first commenced in 1544. It was built for Jacques de Ligneris, a president of the Parliament of Paris, by Jean Bullant, upon the designs laid down by Pierre Lescot. To Jean Goujon we owe some of the figures cut in bas-relief upon the outside walls, but it is now impossible to tell exactly what was in truth Goujon's work. Some of the sculptured figures have been complacently attributed to him, as pictures have often been attributed to masters not in the front rank of painters, but whose names are sufficiently well known to have given them a reputation. There is fair reason to believe that to Goujon we owe the figures of the Four Seasons in the court-yard of the hotel. These are carved upon the main building, and they face the main entrance. The Elements are also said to be by him; he may have drawn the designs, but probably no part of the chiselling is his. As a carver of graceful figures Jean Goujon's name is very well known in France. About the year 1578 the hôtel was sold to Françoise de la Baume, the widow of a Baron de Kervevenoy—

or rather, Kernevenoch—and he, to give to his title a rather softer sound, had changed it to Carnavalet. The good dame gave the name of her husband's title to her house, and that name has happily been preserved to this day. She lived there until her death, and afterwards her son continued to live there. Improvements and enlargements were made at different periods, and the hotel was at last completed about a hundred years after it was first built. In 1677 Mme. de Sévigné bought the house; and, after making many alterations, she continued to live in it until she died in 1696. She had at first been difficult to please. She had lived in all the neighbouring streets, but could not find a house to her taste. Two hundred years ago, or at any rate in the middle of the 17th century, the Marais quarter, where the Hôtel Carnavalet was situated, was one of the aristocratic parts of Paris, but it has since been deserted by the grand folk, as Russell Square and Bedford Square in London have been abandoned by grand people who have gone farther westward to live in quarters which were once considered as the outskirts of the town. Mme. de Sévigné wished for a large and comfortable house of good appearance, fairly well situated, where she might receive her friends in rooms as good as those occupied by other ladies of noble family. Her means were sufficient, though she was not wealthy; and when she had found that which she so long had wished for, she made her house as pleasant as she could for herself and for her family. Her own drawing-room is now the reading-room of those who go to consult the treasures of her library.

Many of Mme. de Sévigné's letters to her daughter were written from this hôtel. During her lifetime she always saw a good deal of company, and she was a woman to be fond of her friends; but at her death the social reputation which her house had once enjoyed perished. The house was bought by a farmer-general, who at any rate made no great alterations; and during the Revolution at the end of last century the building suffered no material damage. It afterwards became the property of the State. Under the First Empire the School of Bridges and Roads was established there, and later one of the principal institutions of the Collége Charlemagne. It has since then been acquired by a M. Verdot, who has written a pamphlet about it.

**Carriages.**—Apart from the cabs found in the streets, carriages of every kind may be hired from the "Compagnie Générale des Voitures," from any of the following four places, all of which are in a tolerably central position.

5, Place du Théâtre Français.
17, Boulevard Montmartre.
52, Rue Basse du Rempart (Boulevard de la Madeleine).
9, Rue du Havre.

The public cabs known as voitures de remise, which at one time used to exist, have now disappeared, but at any of the above addresses open or closed carriages may be hired, for a few hours, or by the week, or by the month. A prospectus will be given on application at any of the offices. The following extract will give an idea of the tariff:

For half the day (5 hours) a coupé—that is a small brougham, or a victoria, 20f.

For a whole day (10 hours) a coupé, or a victoria, 25f.

For 8 days, coupé or victoria, 200f.

For 15 days, coupé or victoria, 375f.

By the month carriages may be hired according to two scales of charges. If the hirer wishes to have the carriage at his disposition for the whole day, the coupé or the victoria is 700f. per month. But for four hours each day the same carriage may be hired for 350f. a month. In this case, however, there are certain

restrictions; the morning service is made to end at half-past eleven o'clock, and the afternoon service does not go beyond 7 o'clock in the evening. Carriages are not let in this way for any period less than a whole month.

Any one who hires a carriage for at least nine consecutive months will receive a discount of 50f. per month.

Besides the above-named addresses there are other places where private carriages may be hired from livery stables. The prices here will be about the same as those above given:

Brion, 48, Rue Basse du Rempart; and 38, Rue de la Boétie.

Garnier, 21, Boulevard Malesherbes.

Languet, 83, St. Lazare; and 49, Chaussée d'Antin.

**Catacombes, Les.**—This is a word derived from the Greek, meaning the subterranean cavities or excavations in which the ancients placed their dead bodies. Catacombs are, in fact, vast cemeteries; but the catacombs of Paris are really not more than huge depôts of human remains transferred from the old cemeteries of the town, whereas the catacombs of Italy were used expressly as cemeteries. The catacombs of Rome, Naples, and Syracuse, like those of Paris, may at one time have been old quarries, long since abandoned. It is only with the catacombs under Paris that we need now concern ourselves, and it is certain that they were originally large quarries from which stone for building a great many of the old churches and public buildings in Paris was taken. All the portions of Notre Dame anterior to 1257, the Hôtel Cluny in the 15th century, the Tuileries of Catherine de Medicis (the latter part of the 16th century), the gateway of St. Gervais (of which Louis XIII. laid the first stone in 1616)—were all built of stone extracted from quarries over which the great capital now extends.

Two of the three large groups of *quarries are situated on the left bank of* the river. Speaking roughly, it may be said that the smallest group, that in the Faubourg St. Marcel, extends underground from the Marché de Chevaux, at the corner of the Boulevard St. Marcel and the Boulevard de l'Hôpital, in a south-westerly direction for about half-a-mile beyond the Place d'Italie. This covers a surface of 590,000 square mètres, and the extent of galleries opened in this space is 9471 mètres in length. The other group on the left bank of the Seine, under the Faubourg St. Jacques and the Faubourg St. Germain, is much larger in extent, and is also more irregular. Its most northerly point is underneath almost the middle part of the Luxembourg Gardens; the most easterly under the Collége Rollin, on the east side of the Rue Claude Bernard; on the south side the line of demarcation runs from the point where the Rue de la Santé crosses between the Boulevard d'Italie and the Boulevard St. Jacques in a westerly direction as far as the west side of the Cimetière de Montparnasse; and on the west side as far as the Rue Vavin. A great portion of this is not undermined, but the above general outline will sufficiently indicate the position. This group stretches over a surface of 2,395,000 square mètres, and the galleries here are 30,765 mètres in length. There are also, here and there, outside these boundaries, old quarries scattered as it were in various places. For instance, to the south and to the west of the Odéon Theatre quarries were dug in olden times, probably before the city of Paris came into existence; and also underneath the rectangular Boulevard de Vaugirard stone quarries were once made for the purpose of storing valuable treasures. On the right bank of the Seine there is a group of quarries known as Les Carrières de Chaillot. This is much smaller in extent than either of the others on the left bank of the river, and it may be said roughly that the Trocadéro Palace now stands about in the centre of the ground which was

formerly undermined. The Chaillot quarries occupy 422,000 square mètres, and the galleries in the quarries are 2946 mètres in length. Besides the excavations already mentioned inside Paris, the rising ground at Chatillon, Gentilly, and Montrouge, on the left bank of the Seine, was also undermined for the sake of drawing stone from underneath the surface of the soil.

The figures above given may be stated in a different way. The whole surface inside the walls of Paris is 34,000,000 square mètres; and it is estimated that rather more than $\frac{1}{10}$ part of that surface has in bygone ages been undermined. The total length of all the galleries is over 43 kilomètres—or, let us say, 27 English miles.

The catacombs in Paris were therefore, like those in Rome, quarries from which stone had been extracted for the building of the city; it was not until quite modern times that they attracted much attention, or that they came to be used for other purposes. In 1774 it was perceived that the ground had sunk very considerably between the Boulevard Neuf and the Barrière d'Enfer; and in 1776 the king ordered that the quarries should be visited, that a report should be drawn out, and those places that were thought to be insecure should be noted. This was only a preliminary examination, but the danger was declared to be very imminent. On the 6th of April, 1777, a further inspection was ordered, and the day on which the inspector was going to begin his duties of examination a house in the Rue d'Enfer dropped down into an old quarry 80 feet below the level of the ground. After this misfortune descents were made, the length of the galleries was discovered, and supports were placed wherever it was thought that there was danger of another landslip. The instability had in fact arisen from the carelessness of the different engineers of olden days in not giving sufficient thought as to where or in what direction *they made each* successive gallery.

In 1780, M. Lenoir, the Lieutenant-Général de Police, proposed that the remains of many generations of men should be transferred from the Paris cemeteries into these quarries, and especially from the Cimetière des Innocents, which for 700 years past had received the dead bodies of all the neighbouring parishes. A decree issued in 1785 by the Council of State forbade this measure. But the Archbishop of Paris gave his consent in the following year, provided that the bones were taken outside Paris to the quarry at Montrouge. On the 7th April, 1785, the catacombs were consecrated, and the work of removal was begun immediately afterwards. The first portion of the labour was finished in 1788. The work went on gradually during the last decade of the century; but the most important improvements were made in 1810, 1811, and 1812. The passages were then widened, and they were decorated with devices and inscriptions. It was not until the early years of this century that those portions of the ancient stone quarries of Paris came to be used as a place for transferring the dead bodies, and that they received from the public the name of catacombs. As to the number of bodies contained it is very difficult to form any idea. One account says three millions; another that three millions must be very much below the real number; another that the number of dead bodies in the catacombs under Paris is ten times greater than the number of people actually walking about the streets of the city. In the Paris catacombs there is no whole entire skeleton, but only an immense quantity of bones taken from the old churchyards. Most of these are confounded together; some are set apart and placed in order. Inside some of the chambers inscriptions, philosophical or religious, are placed upon the walls. Each subterranean gallery in the catacombs corresponds to a street above ground. The number of each house in the street is again

marked underground, so that if any further sinking of land happen, it may at once be known where to make the necessary reparation.

**Cemeteries.**—The three principal cemeteries in Paris are Père Lachaise, Montmartre, and Montparnasse. No one is now buried in any of these cemeteries unless the land be bought in perpetuity. Most of the funerals are now led to one of the cemeteries outside Paris. Père Lachaise, far less glorious than Westminster Abbey in the prestige of great names, though there are buried here many men of European reputations, is the one most celebrated. Some of the principal tombs are those of Abelard and Héloise, Casimir Périer, Rossini, Talma, Mars, Rachel, Alfred de Musset, Racine, Molière and Lafontaine close together, Michelet, General Foy, Garnier-Pagès, Béranger, Déjazet, Balzac, François Arago, Casimir-Delavigne, Charles Nodier, and others. From the Chapelle, and also from the ground on which stands a great sugar-loaf pyramid erected to Félix Beaujour, a good view of Paris may be seen if the weather is fine. The entrance to the cemetery is immediately opposite to the Rue de la Roquette. *Omnibuses* run from the Bastille close to the cemetery. *Tramways* pass the entrance along the outer boulevard. In the other two cemeteries the number of well-known names is much smaller. Montmartre is the most imposing, and is the most picturesque, because of the undulating ground. There are buried here Henri Murger, Théophile Gautier, Paul Delaroche, Horace Vernet, Offenbach, Halévy, Samson. The entry is made by the Avenue du Cimetière du Nord, a short street running out of the Boulevard de Clichy. *Tramways* run along this boulevard. A *Station de Voitures* may be found here. The entrance to the Cimetière Montparnasse is on the Boulevard Edgar Quinet. An *Omnibus and a Tramway* may be found *at each end of this boulevard.*

**Cercles, or Clubs.**—Club
Paris is unlike what it is in L
and mainly because the habits
two nations are so different.
are not a few gentlemen in Londo
make a second home of their clu
feeling of proprietorship in the
and its furniture is to them absolu
real. But in Paris, except in
few cases, the members of th
have no ownership in the roo
which they sit. They rent an
ment containing so many rooms
certain length of time, and th
are less bound by incumbrances
they wish to change their site
principle of the club in both
is the same, though the organ
may be different. In each pla
members fashion their amuseme
cording to their own tastes.
following is a list of the p
first-class clubs in Paris, and
with an asterisk may be consid
the chief. To some of the clubs
notice is given under their re
headings:

1. Cercle Agricole.*
2. ,, de la Librairie.
3. ,, de la Rue Royale.*
4. ,, de la Rue Volney.
5. ,, de l'Opéra.
6. ,, de l'Union.*
7. ,, de l'Union Artistic (Les Mirlitons).
8. ,, des Arts Libéraux.
9. ,, des Beaux Arts.
10. ,, des Champs Élysé
11. ,, des Chemins de F
12. ,, des Deux Mondes.
13. ,, des Eclaireurs.
14. ,, Franco-Américain
15. ,, Grammont St. Hu
16. ,, International.
17. Grand Cercle.*
18. Hunting Club.
19. Jockey Club.*

20. Malesherbes.
21. New Club.
22. Paris Club.
23. Presse.
24. Sporting Club.*
25. Washington Club.
26. Yacht Club.

CERCLE AGRICOLE, Boulevard St. Germain.—The number of members at this club is unlimited. Every member of the club may vote for the election of a candidate, but there must be at least fifty voters. A member may ask a guest to dine with him, but not at the large table; nor may the stranger go into the ordinary rooms of the club. There exists at this club an arrangement by which members can have stalls at the principal theatres in Paris on the first nights of performance of new plays. There is here a fencing-room for the use of members. This club bears the familiar sobriquet of "Les Pommes de Terre."

CERCLE DE LA RUE ROYALE, Rue Royale and Place de la Concorde.—The members of this club elect their candidates by means of a committee; there must be at least twelve present to vote, and two black balls will suffice to exclude. There is no limit to the number of the members of the club. Guests may be invited to dine here, but in rooms set apart for the purpose. Ladies may be invited to dine; but the committee, to whom the names and positions of the ladies are submitted, if they think there is reason to refuse their permission for this purpose, may do so. The club possesses some stalls at the principal theatres for the use of members on the nights of the first representation of a new play.

CERCLE DE LA RUE VOLNEY, Rue Volney.—The full title is Cercle Artistique et Littéraire de la Rue Volney. There is also a humorous and less dignified sobriquet given to *this club*—"La Crémerie." This is one of the largest clubs in Paris; the number of members being practically unlimited. A committee is appointed to vote for the reception of new members; there must be at least nine voters, and four black balls will exclude. This is one of the clubs at which dramatic soirées and concerts are sometimes held. At these dramatic soirées the plays are nearly always written by members of the club, and the male characters are performed by gentlemen who are also members of the club. Visitors may be invited to the performances, and ladies may be admitted if they be mother, wife, daughter, or sister of the inviter.

CERCLE DE L'UNION, Boulevard des Capucines.—The number of members is fixed at 700. Every member may vote at the election of a candidate; there must be at least twenty voters, and twelve black balls will exclude. Visitors are never allowed into the drawing-rooms of this club. Ambassadors and foreign ministers in France may, upon their application, be elected to membership of this club without the form of balloting.

CERCLE DE L'UNION ARTISTIQUE, Place Vendôme.—This club is more generally known by the popular name of "Les Mirlitons." This is not an easy word to translate into English. A mirliton is perhaps something like what we imagine to have been the pipe or flute invented long ago by the old god Pan. However, "Les Mirlitons" is now a large club, and there is some honour in being among its members. Here, as at the club in the Rue Volney, there are occasionally dramatic soirées and concerts. The plays are nearly always written by members of the club, and the male parts are also taken by members of the club. The number of members is unlimited. The committee elect the new members: there must be at least fifteen voters present, and five black balls will exclude. Visitors are only allowed here in the great reception-

room. Upon the Monday evenings from the 1st of December to the 1st of May, the evenings for musical entertainments, eight persons may be invited to dinner in a special room; but they may not go into any other room than that in which the reception is held.

CERCLE DES CHAMPS ÉLYSÉES, Rue Boissy d'Anglas.—The number of members is fixed at this club to 700. Every member may vote at the election of a candidate, but there must be at least forty voters present. Guests may be invited to dinner, but in separate rooms. Ladies may be invited, but their names, positions, etc. must be first submitted to the committee. The committee do not often refuse their permission, but they have the power to do so if they think advisable. This club has seats at the principal theatres for the use of their members on the nights of the first representation of new plays. The familiar title of this club is the "Imperial."

CERCLE DES CHEMINS DE FER.—The number of members is fixed at 700. The committee elect new members, and there must be at least six of the committee present. One black ball will exclude, but the candidate may be again put up for re-election. Visitors may be invited to dinner, and may be asked into the drawing-rooms of this club.

CERCLE DES ÉCLAIREURS.—The number of members here is unlimited. The committee elect; there must be at least seventeen members present to make the election valid, and the candidate must have in his favour five-sixths of the members present in order to gain his election.

CERCLE INTERNATIONAL.—This is a club at which members of a very considerable number of other clubs all over Europe may become elected to membership. A new member pays an entrance fee, but no ballot takes place.

*GRAND CERCLE, Boulevard Montmartre.—This club is often called by* the uncomplimentary name "Les Ganaches"—une ganache means the lower jaw of a horse; and it also means a blockhead. The number of members at this club is limited to 650; any member may vote for a candidate, but there must be fifty voters. A member may invite guests to dinner, and the stranger may go into the rooms of the club. Once a week there is a special dinner, for which two francs more than the ordinary price—six francs, including wine—is charged. At this club the billard-tables are much in request.

JOCKEY CLUB, Rue Scribe.—Of all the clubs in Paris "The Jockey" is the most generally known, and perhaps holds the first position. The number of members is not limited. Every member votes for the new aspirant to its honours, and there must be at least a hundred members present when the ballot is being taken. There is here, as in some of the Paris clubs, a special piece of etiquette as to what a gentleman should do with his hat. He wears his hat until he comes into a room and then lays it down. At some of the clubs it is usual to leave one's hat in a place set apart for the purpose. The members of the Jockey Club have places set apart for their use in theatres at the first performance of a new piece; and there are fencing-rooms attached to the club for the use of members. Strangers are not allowed into the drawing-room of this club.

The club was founded in 1833 by fourteen young men of fashion for the improvement of the breed of horses. The full title or designation of this club is "Cercle de la Société d'Encouragement pour l'Amélioration de la Race des Chevaux en France." But it is always called the "Jockey Club," or "The Jockey."

NEW CLUB, Avenue Montaigne.—This club, to which the Prince of Wales and the Duke of Cambridge belong, was founded in 1878. There are a good

many Englishmen among its members. The number of members is unlimited. The committee decide upon the election of members. Honorary members may be elected to the club if they are proposed and seconded by ordinary members; and also if they are merely passing through Paris temporarily, but in this case their right of entry into the club is not to be allowed for more than three days.

SPORTING CLUB, Place de l'Opéra. —The number of members here is unlimited; but it would seem to be one of the smallest clubs in Paris. All the members may vote for the reception of a new candidate; there must be at least twenty members present, and six black balls will exclude. This is one of the few clubs in Paris at which breakfasts are not served. The billiard-tables here are used gratis. Visitors are not allowed into the drawing-rooms of the club.

YACHT CLUB, Boulevard des Capucines.—This club was founded for the purpose of developing the taste for yachting and for navigation, also for the encouragement of aquatic races, for which prizes should be adjudged and given away. The number of its members is unlimited. Every member may vote for a candidate. There must be at least twenty-six members voting, and one black ball will annul five white ones.

**Chambre des Députés, La** (*see also* PALAIS BOURBON).—Tickets of admission are given by Members to their friends. The Chamber of Deputies is the House of Commons, so to speak, of the French nation. The shape of the room is semicircular; and a few feet in advance of the diametrical line, facing the extremity of the half-circle, is the President's chair. On each side of the President, but at a rather lower level, are placed three or four "Secrétaires." Such is the name given upon the printed map or plan of the Chamber; but these gentlemen are in fact deputies, who, in a manner, perform the same office as our "Tellers" in the British House of Commons. The voting in the Chamber of Deputies is done, not as with us by the Members dividing and going into one of two lobbies, but each Member puts a white or a blue card into a tin box—an urn would perhaps be the more classical word—which is handed round by the ushers. The white card is taken to mean a vote "for," and the blue card "against," a proposition. The cards on each side are then counted, the numbers are written down on a bit of paper and then handed up to the President, who reads aloud the result.

Before addressing the Chamber a Member must mount into the tribune, which is placed immediately under the President's chair. The tribune is so constructed as to allow to the orator a certain space in which he may walk about and take a moderate amount of exercise when he is speaking. The privilege is sometimes used, and as might be expected, more fully by those in Opposition than by Ministers holding office. On a lower level, a step or two from the ground, and in front of the orators' tribune, are seated the Secrétaires Rédacteurs; their duty is to write as the debate goes on a précis of what is being said. On the same level, but a little behind these functionaries, there is on either side of them a small folding-desk, at each of which stand the shorthand writers; their duty being to take down textually the words as spoken by the orator. Neither of these men remain at their desk very long at one time, for they are continually relieved by others who come to perform the same office. Their reports are communicated to the members of the press who have their seats allotted to them at the top of the house, as will be presently explained.

All the personages above mentioned, except the two shorthand writers, are placed so as to face the Chamber; they

may be said to occupy, in a sort of way, the same place in the great room as the prompter's box does in the theatre, except that the prompter in the theatre is placed with his back to the audience. Let us turn the theatrical prompter's box so as to face the audience, and suppose that all round the semicircle in front of him are placed twelve tiers of benches with small desks in front of them, one tier gradually rising above the other—the semicircle of course becoming wider at each tier. The whole presents the aspect of a large fan with sixteen ribs. The Members have their seats upon the right hand or upon the left hand of the President according to their political opinions. Making two great divisions, and calling them by the names that will be best recognised by most English readers—Liberal and Conservative, or, Progressive and Reactionary—it may be said that in the French Chamber the Liberals, or the Partie Gauche, always sit upon the left-hand side of the President's chair, and the Conservatives, or the Partie Droite, always sit on the right-hand side. At Westminster, as we all know, the management in this respect is different. There the Government of the day, and those who intend usually to vote with the Government, sit on the Speaker's right hand; and the Opposition, whether they be Liberal or Conservative, sit on the left of the Speaker's chair. It must be remembered also that as the French President faces the Members the "right" and the "left" hand sides are taken to mean on his right and on his left hand side. The Ministers occupy the first and second rows of seats on each side of the President; it is natural that they should be placed in the middle of the Chamber. Those calm and judicious politicians who belong to their party, but who are not easily moved to show much *enthusiasm*, will form the "centre-*droit*," or the "*centre-gauche*," the right-centre and the left-centre; the more numerous body of men, those who are governed by ordinary human passions, will pass under the general title, "droite" or "gauche." In this division there will be also subdivisions, each bearing its own appellation, and which from time to time will become larger or smaller. The ultramen of either party, those who are irreconcilable against all other projects but their own, are placed at the extreme right or at the extreme left hand side of the Chamber; they are known as the "extrême droite," or as the "extrême gauche." It is perhaps fortunate that they are each thus divided from the other as far as possible.

During the session the séances begin at two o'clock, and they finish usually about six. The President is ushered into his seat without very much ceremony; he immediately rings a bell and says: "La séance est commencée." A few preliminary matters are disposed of, and then is begun the "ordre du jour," or the business of the day. When interruptions take place, the President knocks the ledge of his desk with a paper-knife, and he has learnt to do so in such a way as to make the noise very plainly heard; or, if that prove ineffectual, he rings his bell and requests that gentlemen will be silent. The Deputies as they enter the room do not wear their hats. Hats, coats, etc. are deposited in a vestiary. The entrance into the Chamber is on the right and on the left hand side of the President's chair. The total number of Deputies is now 557; before the elections of 1881 it was 535.

Above the topmost tier of seats provided for the Deputies are two galleries for visitors, or for "strangers" as we should say. These galleries are called "tribunes," the "tribunes basses," and the "tribunes du 2me rang." The upper gallery is placed immediately over the lower; and the lower gallery is at about the same height from the ground as the second circle in a theatre.

The strangers admitted into the two galleries may be divided into two classes: those who are admitted under official patronage, and those admitted merely as friends. A favour is granted in either case, and in the lower gallery, of course, are placed the best seats. Here sit the Members of the Corps Diplomatique, 28 places; the President of the Chamber has allotted to him 19 places; the President of the Republic, 19 places; the Ministers have 20 places; the Conseil d'Etat, 18 places; the Senators, 21 places; the Vice-Presidents and the Secrétaires, 16 places; Les Officiers Généraux, 15 places; the Questeurs, 18 places; the Préfet de la Seine and the Conseil Municipal, 19 places; and there are also 156 places marked on the plan under the general heading of "billets" or tickets: in all a total of 348 seats for strangers, and of these many are occupied by ladies. In the upper gallery there is a considerable space reserved for holders of tickets, principally those given by the Deputies, and here sit also officers in the army and members of the press.

*Omnibuses* and *Tramways* pass the corner of the Boulevard St. Germain, close to the Chambre des Députés. There is a *Station de Voitures* on the quay facing the Chambre, and another station in the Rue de Courty, near the Place du Palais Bourbon, behind the large building.

**Champ de Mars, Le,** is the large oblong space between the École Militaire and the Seine, at the point where the Pont d'Iéna crosses the river; and on the east and the west side between the Avenue de la Bourdonnaye and the Avenue de Suffren. It is one thousand mètres in length and five hundred in width. The place would be uninteresting enough to the general public but that the recent French Exhibitions, in 1867 and 1878, were both held here. The Exhibition of 1878 covered nearly the whole of this large space of ground besides that which was comprised in the Trocadéro Palace and in the gardens on the other side of the river.

The Champ de Mars was first laid out about 1770, and was intended only for military exercises. A foss, or ditch, eleven mètres wide, by the side of which was a stone parapet, then ran all round the ground. There were special entries into the enclosed space, and at the sides were planted avenues of trees. When the Pont d'Iéna was constructed in 1806, the bank of the river was raised, and the foss that ran between the Champ de Mars and the Seine was then filled up. At the two sides and immediately in front of the École Militaire the foss was not filled up until 1855; and at that time all the entrance-gates were taken away. The large space of ground was thus thrown open, and made accessible from every point. Some of the stirring events of the French Revolution at the end of the last century took place in the Champ de Mars. The most important, perhaps, was the Fête de la Fédération, on the 14th July, 1790. There was also a fête here in 1791, when the petition for the abolition of royalty was signed; and two years afterwards there was another demonstration. In 1804, on the Champ de Mars, the Imperial Eagles were distributed to the army. In 1815, before the battle of Waterloo, Napoleon held here his Champ de Mai. In 1848 there was the Fête de la Concorde; and in 1852, there was another distribution of the Imperial Eagles. The last two fêtes—the Exhibitions of 1867 and of 1878—bore another character.

*Omnibuses* start from the Avenue Duquesne; *Tramway*, Avenue de Tourville; *Station de Voitures*, Avenue Bosquet.

**Champs Élysées.**—This pleasant promenade has been made what it now is only within the last fifty years; but the name, and its partial existence, is of older date. In 1616, Marie de Medicis, then

the widow of Henri IV., bought the land where we now see the lower part of the Champs Élysées, and planted an avenue of trees parallel with the river. That avenue was called Cours la Reine, and the name has still been continued. It extends from the Pont de la Concorde—passing the Pont des Invalides—to the Pont de l'Alma; the quay between the Cours la Reine and the river is the Quai de la Conférence. In 1670, the lower part of the present Avenue des Champs Élysées was covered with small houses and with gardens. These in course of time disappeared, and an avenue of trees were planted in their place. Between this and the river the ground was a barren plain. Plantations then began; but for many years the quarter to the west of the present Palais de l'Industrie was known as the rendezvous for highwaymen and bandits. The name Champs Élysées was not then invented; the new avenue was called Le Grand Cours, in opposition to the Cours la Reine. The fashionable world of Paris had not then moved so far westward; the Marais quarter, at the east end of the town, was still in high repute, as was the parish of Bloomsbury in London at the same period, and the wanderers who went to stroll in the Champs Élysées were probably a hundred times less numerous than the crowds that we now see there upon a fine afternoon. In 1723 the Duc d'Antin, who then had full authority over public buildings, replanted La Cours la Reine, laid out new promenades, and planted new trees; and in 1764, his successor in office, the Marquis de Marigny (Mme. de Pompadour's brother), continued the improvements, and continued the avenue as far up the hill as where the Arc de l'Étoile now stands. It was in the latter half of the last century that the Champs Élysées first gained their reputation as a promenade. The Governments immediately succeeding the Great Revolution went on with the work; they ordered that the two statues, known as Les Chevaux de Marly, now standing at the entrance to the Champs Élysées, near to the Place de la Concorde, should be brought there from Marly, where they had adorned the royal grounds laid out for Louis XIV. By degrees, streets were formed upon each side of the main avenue; amusements of different kinds, café-concerts, puppet-shows, and circuses were allowed to be introduced, to enliven the scene. Until 1792, the Champs Élysées belonged to the Crown. In that year it became national property, and in 1828 it was given to the town of Paris on condition that certain improvements should be made. Every afternoon, almost from New Year's Day until the end of the summer, the Champs Élysées are now thronged with carriages driving up and down the avenue, and with people who go there to walk, or to sit down upon the chairs in the fine weather, much in the same way that in London people crowd into Hyde Park during the same months of the year.

*Omnibuses* pass up and down the Champs Élysées. *Tramways* run along the different quays by the side of the river. *Stations de Voitures* in the Place de la Concorde, and at the top of the Champs Élysées, on the right hand going up the Avenue.

**Chapelle Expiatoire, La,** is situated on the left-hand side of the Boulevard Haussmann, going from the Opéra towards the Arc de l'Étoile, and between the Rue d'Anjou and the Rue Pasquier. This chapel was completed in 1826. It was built in memory of Louis XVI. and Marie Antoinette, both of whom had been buried where the chapel now stands. Their bodies remained here for twenty-one years; they were then exhumed, but were so eaten away by the earth and by the chalk that they were hardly recognisable. They were afterwards, in the year 1821, taken to St. Denis, outside Paris, where they now lie. This chapel stands in the

middle of a square called Le Square Louis XVI.

*Omnibuses* cross the Boulevard Haussmann, between the Rue de la Boétie and the Rue de la Pépinière; *Tramways*, Boulevard Haussmann and Boulevard Malesherbes; *Station de Voitures*, Boulevard Haussmann, near to the square.

**Chapelle, La Sainte,** adjoining the Palais de Justice, in the Boulevard du Palais, on the Ile du Palais, or Ile de la Cité, is open to the public from 12 till 4 every day, except Monday and Friday. There are here, in fact, two chapels, the lower one being merged in common parlance with the upper, which is very much prized. They were both built by Pierre Montreuil, in the reign of Louis IX., commonly called St. Louis, about the year 1245. Louis IX. wished to place in the upper chapel a piece of the Cross upon which Our Saviour was crucified, and also the Crown of Thorns, which St. Louis had received from Baldwin II., emperor of Constantinople. In 1791 these relics were entrusted to the Cathedral of Notre Dame, where they are still to be seen every Friday during Lent, and also during Passion Week. The Ste. Chapelle was consecrated in 1248, and then bore the name of La Ste. Couronne, and also that of La Ste. Croix; it was not until afterwards that it was called by its present name. The lower chapel, which St. Louis intended for his servants or for the lower officers of his household, is now called the crypt. The vaulted arches here rest upon round pillars that stand out from the wall; these pillars bear chapters, and thus give to the whole of the interior the appearance of a small church with its aisles at the two sides. This chapel is beautiful, and if it stood alone would have given to it a proper share of enthusiasm; but the larger chapel above is the more important and is handsomer, the lower one is therefore passed over a little hurriedly. We mount from the one to the other by a spiral stone staircase.

The upper and the handsomer chapel was built by St. Louis for the royal family and their followers; and this is certainly one of the most beautiful churches in the world. It is hard to say whether we admire most the detail or the harmonious working together of all the individual portions. The interior is quite a model in the purity of its design, the unity and the elegance of its construction, and, it may be, above all, in the rare splendour of the stained glass. Gradually we feel the charm of the quiet and graceful elegance of the slender columns, of their pointed arches, and of the singular harmony between the painted walls and the painted glass. We may be at once struck with the great beauty of the place, but it is not at once that we see in what that beauty consists. The blaze of colour does not startle us—so soft is the colour, and so well do the walls and the windows harmonise The floor of this upper chapel was formerly upon a level with the ancient royal apartments, for until the 14th century the French monarchs used to live in the Palais. In books referring to olden times we sometimes see the words Le Palais de la Cité. Hence the name of the island on which it stands—the Ile du Palais, or the Ile de la Cité. Against the main pillars in the chapel are placed the standing figures of the twelve Apostles; these are richly painted and do not contrast with the glass behind, while they give some relief to the height of the walls. The pointed Gothic architecture in the middle of the 17th century, when this chapel was being built, was purer in style than it afterwards became; and were there no stained glass or other colouring the church would still be rich in ornament.

The interior is straight in form; there are no transepts, nor is there any apse. On the two sides, from the doorway to

the altar-steps, the windows are divided first by four large high arches; these are subdivided into twin arches, and the twin arches have a mullion between each window. The upper part of each of these sixteen long windows is ornamented in trefoil form; in the space over the two twin arches there is a small window in the shape of a Greek cross, and over these two Greek-cross windows, placed side by side, there is a larger rose-window inside the large main arch. On both sides of the nave the disposition is the same. Around the altar we see the same style of architecture, but the disposition of the windows is different. The main arches are smaller than in the nave, and there is here only one pair of twin windows inside each; the small windows above, of which there is only one row, are all round. We cannot help remarking that the long slender moulded columns lend themselves with peculiar grace to the pointed Gothic style. On the lower part of the side walls in the nave, below the high windows, we again see the twin trefoil arches; and they are placed in triplets, enclosed in one large pointed arch. Over the doorway at the west end there is a very large rose window. This window was made in the 15th century, two centuries later than the rest of the chapel, and belongs to the flamboyant style. The window is very handsome, though it does not accord strictly with those either at the sides of the church or behind the altar. Inside the two recesses in the nave were once placed the stalls of St. Louis and of Blanche de Castille, his mother. It is possible that at some future date, when the restoration is completely finished, the treasures, now in the Cathedral of Notre Dame, and for the safe preservation of which St. Louis built this most beautiful chapel, may be restored to that which is perhaps their most fitting place. These treasures are now exposed on Monday, Tuesday, Wednesday, and Saturday in Passion Week in the choir of Notre Dame, from 9.30 a.m. till 6 p.m.

On leaving the chapel we naturally look at the gateway outside. This is ornamented with figures of saints and of fallen angels; part of the work was executed about the year 1851, the rest twenty years later. It does not appear, after what we have seen inside, that to this doorway time has yet given its full measure of sanctity. The whole of the outside of the Ste. Chapelle is less admired than the inside. The large heavy buttresses may very likely have been necessary for the safe preservation of the building; if so, we may be glad to see them, though their effect be ungraceful. The unoccupied space around the church was formerly larger than it is now; the Palais de Justice, or the Law Courts, have so spread themselves, that it is almost with difficulty we can see the chapel. The upper part is very rich, but the ornamentation is flamboyant, and therefore not so sure to please as the purer Gothic. The spire now standing was erected by Lassus, one of the architects who undertook the restoration of the church in 1837. It is not known when the first spire was built; though, at the end of the 15th century, Charles VIII. covered the then existing wooden spire with lead. Louis XII., a few years afterwards, built a handsome staircase leading to the upper chapel. In 1630 a fire broke out, and the new spire, constructed after the reign of Charles VIII., fell upon and partially destroyed the staircase. This was patched up with wood, and was allowed so to remain for very many years. In the 18th century people thought little of building churches, still less of restoring them. During the Revolution the Ste. Chapelle became a club, afterwards a magazine for storing powder, and not until 1837 were serious efforts made to restore it to its former grandeur.

*Omnibuses* and *Tramways* pass along the Boulevard du Palais, opposite the

entrance to the Palais de Justice. *Station de Voitures*, on the Quai du Marché Neuf, on the south side of the Island, as though you were going from the Ste. Chapelle to Notre Dame.

**Charities, English.**—*See* BRITISH CHARITABLE FUND, MISSION HOME, ENGLISH ORPHANAGE, and BRITISH SCHOOLS IN PARIS.

**Charities, French.**—*See* ASSISTANCE PUBLIQUE, and the headings there given.

**Château d'Eau** (Théâtre du Château d'Eau), 50, Rue de Malte.

2400 places.

PRICES OF ADMISSION.

| FIRST OFFICE. | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée) | 5 | 0 |
| ,, ,, de balcon .. .. | 5 | 0 |
| Loges de balcon .. .. .. | 4 | 0 |
| ,, de foyer .. .. .. | 3 | 0 |
| Avant scènes de foyer .. .. | 3 | 0 |
| Fauteuils d'orchestre .. .. | 3 | 0 |
| ,, de balcon .. .. | 2 | 50 |
| ,, de paquet .. .. | 2 | 0 |
| Avant scènes (1re galerie) .. | 2 | 0 |
| Stalles ( ,, ) .. | 1 | 75 |

For every place taken beforehand 50c. is charged.

| SECOND OFFICE. | f. | c. |
|---|---|---|
| Avant scènes (2me galerie) .. | 1 | 50 |
| Stalles ( ,, ) .. | 1 | 0 |
| 3e galerie .. .. .. .. | 0 | 50 |

For every place taken beforehand 25c. is charged.

This is a large theatre, near the Place de la République, formerly the Place du Château d'Eau, which affects principally melodramas and plays of stirring interest.

*Omnibuses* and *Tramways* may be found in the Place de la République; *Stations de Voitures*, Place de la République and Boulevard St. Martin.

**Châtelet** (Théâtre du Châtelet), Place du Châtelet.

3600 places.

PRICES OF ADMISSION.

| FIRST OFFICE. | f. | c. |
|---|---|---|
| Loges de balcon de face .. | 6 | 0 |
| Fauteuils de balcon .. .. | 5 | 0 |
| ,, d'orchestre .. .. | 5 | 0 |
| Baignoires .. .. .. | 5 | 0 |
| Stalles d'orchestre .. .. | 3 | 0 |
| SECOND OFFICE. | | |
| Stalles de 1re galerie .. .. | 3 | 50 |
| Pourtour .. .. .. .. | 2 | 0 |
| Parterre .. .. .. .. | 1 | 50 |
| Premier amphithéâtre .. .. | 2 | 50 |
| THIRD OFFICE. | | |
| Deuxième amphithéâtre .. | 1 | 25 |
| Troisième ,, .. .. | 0 | 75 |

This is one of the largest theatres in Paris, and is well adapted for fairy pieces, gorgeous spectacular shows of all sorts and kinds. Luxurious ballets are also often seen here. The Russian play, "Michel Strogoff," had a great success at this theatre in the year 1881. The Châtelet is comparatively a new theatre, dating from 1860–62.

*Omnibus Routes* and *Tramways*, Place du Châtelet, Boulevard de Sébastopol, Rue de Rivoli, and the Quai de Gesvres; *Station de Voitures*, Quai de Gesvres.

**Chiffonniers.**—These are an industrious class of men, whose occupation it is to pick up *chiffons* or other rubbish thrown into the street. The word of course comes from *chiffon*, which means a rag of stuff or of old linen. In every large town there is an active trade in chiffons. The London scavenger might perhaps give a few hints to, and also receive some advice from, the Paris chiffonnier, but their general experiences must be very much alike. At any rate, the man whom we see at work in Paris is the servant of a master. The chief, the *trieur*, stays at home; he sits in his own room, and there collects, examines, and divides the various articles picked up by his workmen. He sells the material to buyers

of various sorts. (And now, though let this be said in close parenthesis and those who do not like it will know what to do for the future, the chiffonnier has perhaps a larger part in the manufacture of ladies' chignons than many of us imagine. The hardy street labourer does not give much thought as to what becomes of that which passes through his hands; his business is to pick up refuse, and he does it. But perhaps ladies who delight in chignons are not worse off than gentlemen who smoke cigars and cigarettes. Funny stories have been told, to the effect that there are other Havannah cigars sold besides those that come from the Island of Cuba. In front of the cafés we often may see men and boys who, as they pass, stop to pick up the ends of such cigars and cigarettes as are within their reach. Let smokers therefore beware!) The chiffonniers in Paris belong to a profession which has its rules and its laws. These men have all a card or ticket, with a number marked upon it, and this is fastened on the basket they carry. They make their collection every evening of small articles that they find in the streets from eight o'clock till midnight; but how they spend the next seven hours it may be not too profitable to enquire. They have their places of meeting in different parts of the town, and afterwards they fill their carts from the large collected heaps of waste from seven to nine o'clock in the morning. At that hour the work ought to be done. Such used to be the rules, but the men are now forbidden to go with their baskets into the principal thoroughfares, and it is only occasionally in the small streets that they are seen picking up odds and ends by means of a sharp point at the end of their stick, and then chucking them into the hod upon their backs. The chiffonniers are bound under penalty to deposit any valuable objects they may find at the nearest police station. The task *that these men impose upon themselves, or have forced upon them, is* peculiarly disagreeable. They live miserably, and they are always poor. The chiffonniers of Paris have not many of the pleasures of existence; and, as a satire upon humanity, a five-act drama, with twelve tableaux, called "Le Chiffonnier de Paris," written by Felix Pyat, was performed at the Porte Saint Martin Theatre. This democratic tragedy had a very great success; one of the principal parts was taken by Frédéric Lemaître. This was in 1847, and the play was afterwards followed by other pieces of the same kind.

**Chili.**—*Legation*, 12, Avenue Carnot. *Omnibus Route*, Arc de l'Étoile; *Tramway*, the Arc de l'Étoile; *Station de Voitures*, top of the Champs Élysées.
*Consulate.* Same address.

**China.**—*Imperial Legation*, 7, Place d'Eylau. *Omnibus Route*, Arc de l'Étoile; *Tramway*, Arc de l'Étoile; *Station de Voitures*, Avenue Bugeaud, opening into the Place d'Eylau.
*Consulate.* Same address.

**Chops and Steaks.**—The chop-house, as we understand the word in London, has not yet been introduced into France. Such names as "Stone's," "The Cock," "The Cheshire Cheese," and "Dolly's," with us have become classical; but in Paris there are restaurants of every kind where a man may breakfast or dine according to his purse, and as a rule for less money than in London. At the English and American bars, 4, Rue Scribe; 2, Rue Meyerbeer; 3, Rue de la Grange Batelière; and Weber's, 21, Rue Royale—chops and steaks may be had cooked at least in semi-English fashion. The Briton who loves his steak above all other food, will perhaps do best to go into a good restaurant and ask for a "bifteck" or an entrecôte, or a "châteaubriand" aux pommes. The châteaubriand is usually enough for two persons if other food be eaten as well.

And the real châteaubriand is very good indeed, but one does not get it everywhere. It means a beefsteak cooked between two other pieces of raw beef, so that the juice of the two side pieces of meat shall penetrate into the steak placed in the middle.

**Christ Church,** at the corner of the Boulevard Eugène and the Boulevarde Bineau, Neuilly.—The church is nearly a mile outside the fortifications; therefore, if a cab is taken there, the driver will demand the 1f. indemnity fee. (*See* CABS, Tariff iii., *a.*) Usual Sunday services, 11 a.m. and 4 p.m. Communion service on the 1st and 3rd Sundays in the month after the 11 a.m. service.

*Tramway*, the Boulevard Bineau car, from the Madeleine, passes by the church; *Station de Voitures*, Place Péreire (inside Paris).

**Churches, Protestant.**—The following is a list of the Protestant churches in Paris, where the service is read in the English language; and mention is made of each of these churches under their proper alphabetical headings:

AMERICAN CHAPEL, 21, Rue de Berri, Champs Élysées.

AMERICAN EPISCOPAL CHURCH, 17, Rue de Bayard, between the Avenue Montaigne and the Seine.

CHRIST CHURCH, at the corner of the Boulevard Eugène and the Boulevard Bineau, Neuilly. This is outside Paris.

CHURCH OF SCOTLAND, 160, Rue de Rivoli, in the Chapel of the Oratoire.

ENGLISH CHURCH, 5, Rue d'Aguesseau, Faubourg St. Honoré.

ENGLISH CHURCH, 10 *bis*, Avenue Marbeuf, Champs Élysées.

*EVANGELICAL* CHAPEL—WESLEYAN METHODIST CHURCH, 4, Rue Roquépine (leading out from Boulevard Malesherbes between Nos. 39 and 41).

ORATOIRE, L', 160, Rue de Rivoli.

**Churches, Roman Catholic.**—The following is a list of the most remarkable of the churches in Paris. As they are treated somewhat at length, under their proper alphabetical headings, no preliminary notice is necessary.

AMBROISE, SAINT.
ASSOMPTION, L'.
AUGUSTIN, SAINT.
BERNARD, SAINT.
CHAPELLE, LA SAINTE.
CHAPELLE EXPIATOIRE, LA.
CLOTILDE, SAINTE.
ÉTIENNE DU MONT, SAINT.
EUGÈNE, SAINT.
EUSTACHE, SAINT.
FRANÇOIS XAVIER, SAINT.
GERMAIN L'AUXERROIS, SAINT.
GERMAIN DES PRÉS, SAINT.
GERVAIS, SAINT.
JACQUES DU HAUT PAS, SAINT.
JEAN BAPTISTE, SAINT.
JULIEN LE PAUVRE, SAINT.
LAURENT, SAINT.
LEU, SAINT.
LOUIS EN ILE, SAINT.
MADELEINE, LA.
MÉDARD, SAINT.
MERRI, SAINT.
NICOLAS DES CHAMPS, SAINT.
NICOLAS DU CHARDONNET, SAINT.
NOTRE DAME.
NOTRE DAME DE LA CROIX.
NOTRE DAME DE LORETTE.
PANTHÉON, LE.
PAUL, SAINT.
PHILIPPE DU ROULE, SAINT.
ROCH, SAINT.

SÉVERIN, SAINT.
SULPICE, SAINT.
TRINITÉ, LA.
VAL DE GRACE, LE.
VINCENT DE PAUL, SAINT.

**Church of Scotland,** 160, Rue de Rivoli, in the Chapel of the Oratoire. —Sunday services : 11 a.m. and 3 p.m.

*Omnibus Route*, Rue de Rivoli ; also there are *Omnibus Stations*, Palais Royal and Rue du Louvre ; *Tramway*, Rue du Louvre ; *Stations de Voitures*, Rue du Louvre, and Place du Palais Royal.

**Circulating Libraries.**—There is a large circulating library in Paris (Salon littéraire national), of which the head office is No. 1, Rue de Méhul. (This is a short street behind the Banque d'Escompte de Paris, the large square building formerly known as the Salle Ventadour, or the house of the Italian opera.) Besides the main offices there are branch offices :

(A) 27, Rue Bellechase, Faubourg St. Germain.
(B) 48, Rue de Clichy.
(C) Rue de Petites Ecuries.

The following are the principal regulations :

(1) The subscription is 10f. per annum for all volumes in the library except for *nouveautés* and *actualités* —that is for new books, or for those books which are the subject of present interest. For these an extra payment of 5c. per day and per volume is required (not counting, however, the day on which the book is lent), and after the thirteenth day a further payment of 5c. per day is required.

(2) All subscriptions are payable in advance.

(3) The yearly subscription will date *always from the first day of the month.*

(4) Before taking a book away from the establishment a deposit must be left. Ordinarily, for two volumes small 8vo, or for one volume large 8vo, the deposit required is 5f. For expensive or rare volumes a special arrangement is made.

(5) The time allowed for keeping each work containing from one to three volumes is twelve days. Beyond that time an extra payment of 5c. will be charged for each volume and for each day over due.

(6) Subscriptions may be received for periods less than twelve months : 2f. for one month, or 25c. for three days.

There is no reading-room in any of the above houses ; all books must be asked for, taken away, and brought back by the subscriber. The catalogue of the books in the library is sold for 1f. The number of volumes is about 30,000.

There are other circulating libraries : Galignani's Library, *see* GALIGNANI. VOREAUX, 14, Rue Chauveau Lagarde ; LOCK'S Library, 8, Rue de Duras. (*See* also CABINETS DE LECTURE.)

**Circuses.**—*See* AMUSEMENTS.

**Cités Ouvrières,** a branch of the ASSISTANCE PUBLIQUE.—Houses known by this name in Paris correspond to the workmen's dwelling-houses in London. They have been tried in different places in France, but have not yet become popular. In Paris as elsewhere every reasonable attempt has been made to reduce the rent for the rooms occupied ; baths and wash-houses have been instituted upon the premises ; but the workpeople fancy that in these establishments their independence is not so complete as in an apartment not specially erected for them. Cités Ouvrières have been built in different quarters of Paris ; at

Batignolles, La Chapelle, Grenelle, Boulevard Diderot, in the Cité Dorée to the east of the Place d'Italie. The Cité Dorée is in one of the poorest parts of Paris, and though the people hereabouts are generally clean and decent in their poverty, yet the big house has been commercially a failure. In process of time, however, we shall probably see that the workman will learn on which side of his bread he ought to put the butter. The surest way to teach him is to let him learn for himself; and is he unnaturally wrong in rejecting the interference of others as to his own mode of living?

**Claque, La.**—The *Claque*, as applied to theatres in Paris, means a band of men who have been hired to applaud a play and the actors. To fix a date, in round numbers, the *Claque* may be said to have become established about the year 1820. It is usually supposed to have been introduced under the Restoration (1815–30). It does not, as has been thought, date from the last century, and still less from the century preceding. Large numbers of seats in the theatres have at different times been bought either by the authors of plays or by their friends, and have been given or sold to others who have promised to applaud; or seats have been bought by the members of a cabal on the opposite side, and have then been left empty; but the *Claque*, as we now understand the word, does not go farther back than this present century. In a theatrical dictionary published in 1824 the word *claque* is not given, but a *claqueur* is described: "One hired to applaud, whose voice deceives nobody, whom everybody despises, but a man of whom everyone makes use. The need felt for claqueurs has latterly increased beyond all belief. They have now given to them as many as 300 tickets upon the first night of a new play. Of these they use 200, the other third, which they sell, is allowed to them as their wages. *There are authors* who, independently of this sacrifice, agree to pay to the head man among the claqueurs 60f. or 80f. if the play prove successful. A claqueur's business is bought and sold just as so much stock-in-trade in grocery. In the year 1820, a business was sold for 6000f."

Like every other trade, the *Claque* has its slang words and phrases. Its members have been called "clampins," probably from a likeness between the sound of that word when pronounced slowly and the steady beating of hands by an organised band. They have been called "Romains," in allusion to the men who were hired to applaud the Emperor Nero. They are also the "chevaliers du lustre," because they often sit right in front of the great chandelier in the theatre. From this title we may see that it is an error to suppose that the *Claqué* is always seated in the pit of the theatre. The head man is the *chef*, and he has under him his lieutenants; the others are the "intimes" or the "lavables," from the Latin *lavare*, to wash; *laver*, in French theatrical language, means *vendre*, to sell. They resell the tickets that have been given or have been sold to them. There are also the "solitaires," or men who do not wish to wait outside the doors of the theatre or yet to take their places beforehand, but who consent to go in with the *Claque*, they paying for their seats, and bound only not to express disapprobation.

The head man in the *Claque* has also been called an "entrepreneur de succès dramatiques." In the year 1839 a legal newspaper, published in Paris, mentioned an engagement entered into between the director of a theatre and this entrepreneur, according to which the lessee promised to the members of the *Claque* "the whole of the pit" for the first representation of new works to which any importance was attached.

Much ingenuity has been expended upon the best means of making the most of the Claque; strategical plans have been laid with great calculations. There

have been the *dames claques*—women paid to laugh hysterically, or to sob violently: these latter were called *les pleureuses*. They have usually been placed in the first or second circle, and probably also in the foremost seats. The director gives his sign by cunning modes known only to the initiated, and by which is recognised how much applause is to be allowed. Actors have paid to be "recommended" as they come upon the stage, also as they leave it. This is known as "faire une entrée," or "faire une sortie." Recommendations so given were more costly than applause during the actual performance or recitation. We can understand therefore that the *chef* of the *Claque* must have been a man of parts. He must have been well versed in a business of a peculiar kind. It is said that there was one "ex-general bravo" who lived in an apartment for which he paid 1800f. a-year—and that was before the year 1830, when house-rent was not more than half its present price.

A cabal got up in a theatre for the purpose of assuring the success of a play or of an actor is different from the *Claque*, though we can understand how the two may become confounded. During the first decade of the present century there was great rivalry between two actresses, Mlle. Duchesnois and Mlle. Georges; each had warm admirers and consequently strong detractors. The gentlemen in the pit divided themselves into opposing camps, and on more than one occasion the struggle as to which side could drown the other by their applause or by their hissing was loud and troublesome. Then, some years later, there came another battle, that between the "Classiques" and the "Romantiques." Each side had its partisans, who fought for victory rather than for their cause.

The *Claque* is not so violent in Paris now as it was forty or fifty years ago; but at times its horrid noise is still heard unmistakably. A more effectual mode of *chilling enthusiasm in the audience* and of stifling in them any desire to express their approbation, could not well be imagined. A man naturally says to himself: "I must not applaud, I must not clap my hands, I must not laugh too much, for I shall be taken for a claqueur." Hearty feelings of pleasure as they arise in us become suddenly frozen, and the theatre is made an ice-house of mock decorum and a hotbed of mercenary brawlers. Hissing a play in the theatre has now gone out of fashion with us. It is thought to be "bad form." We have got beyond the days of bad eggs and of rotten apples; but we may recollect that in an amusement depending for its existence so much upon popular will as does the theatre, an excessive outburst of personal feeling will in the long run be much less damaging to success than the attempt made by a band of men hired officially for the express purpose of seducing the sympathies of the public. We are told that actors wish for the *Claque*, that they like the sound of applause, though they know it to be spurious. The reason given is an odd one, even though it was urged by Rachel, and before her day by Talma. If spontaneous laughter came from the people, we may be sure that the actors would not ask for compliments. The sick patient, or the man whose mind is ill at ease, often cries for remedies which no physician or person of sense would allow. The *Claque* in the theatre is an effort made against nature. It is true that in the struggle nature may be warped, at least temporarily, but it is also very doubtful whether the wished-for success can always be so purchased.

**Clotilde, Sainte,** on one side of the square bearing the same name as that of the church, is between the Rue St. Dominique on the north, the Rue de Grenelle on the south, the Rue de Bellechasse on the east, and the Rue de Bourgogne on the west. This church was begun in 1846,

and was finished in 1857. The outside is less handsome than the inside. The principal façade looks north-east by north. We see a porch in which are three large decorated archways, behind these are three smaller archways leading into the church; over the two front side archways there are two towers, each with pointed spires, ornamented in the flamboyant style. The interior of the church is built on the classical models of the 14th century. It is pure and simple in style, and there is no florid ornamentation on the pillars nor about the windows. The windows throughout the church are everywhere of stained glass, for the most part good, but the church is thereby rendered a little dark.

*Omnibus Route*, Rue de Grenelle; *Tramway*, Boulevard St. Germain; *Station de Voitures*, Rue de Bellechasse.

**Cluny** (Théâtre de Cluny), 71, Boulevard St. Germain.

1100 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes .. .. .. | 5 | 0 |
| Loges et baignoires .. .. | 3 | 0 |
| Fauteuils d'orchestre .. .. | 3 | 0 |
| ,, d'avant scène .. .. | 3 | 0 |
| ,, de balcon .. .. | 2 | 50 |
| Stalles d'orchestre .. .. | 1 | 50 |
| Pourtour .. .. .. .. | 1 | 50 |
| Stalles de 1re galerie .. .. | 1 | 50 |
| ,, 2me ,, .. .. | 0 | 75 |

At this theatre may often be seen a good melodramatic performance; but comedies and vaudevilles are also played here.

*Omnibus* and *Tramway Routes*, Boulevard St. Germain and Boulevard St. Michel; *Station de Voitures*, Rue de Cluny.

**Cluny, Hôtel de.**—This is now a museum open to the public only on Sundays and fête-days from 11 till 4, except with card of admittance from the Ministère des Beaux Arts. Strangers, however, will *probably* be allowed to *see the museum* on week days by presenting their cards. On Monday the doors are always closed. The gardens are public, and the gates are shut at dusk.

The museum is situated on the left bank of the Seine, between the Boulevard St. Germain, the Boulevard St. Michel, the Rue du Sommerard, and the Rue de Cluny. It was here that stood the old Thermæ, or Roman baths, always spoken of in French history as le Palais des Thermes, and built at a time when Paris was a Gallo-Roman town, in all probability about the year 300 A.D.; and here Julian the Apostate was proclaimed emperor by his soldiers, in the year 360. So far as we know, this was the most important monument constructed by the Romans upon that which is now Parisian soil. After the fall of the Empire the Palais des Thermes, still intact, was inhabited by the kings of the Franks of the first and second race. Hugh Capet, the founder of the third race, came to the throne in 987, and probably about this time, or early in the 11th century, the early French kings went to reside in the island then and long afterwards known as La Cité, and there built for themselves a monarchical residence, always spoken of as Le Palais. It was here that St. Louis, in the middle of the 13th century, caused to be built the very beautiful Sainte Chapelle.

At one time the Palais des Thermes must have been very large. The grounds and the gardens reached from where the Sorbonne now stands down to the river, and towards the west it stretched as far as the present Rue Bonaparte. We cannot say at what time it became reduced in size, probably very early in French history, for the old Église St. Sevérin, and the still older church St. Julien le Pauvre, stand between the present Hôtel de Cluny and the Seine. We constantly find in the events of very early history contradictions so apparent that it is almost impossible for us to reconcile them. But we do know

that in 1340 Pierre de Chalus, the abbé de Cluny, in the name of his order, bought all the then existing remains of the old Roman baths. He bought this property of the Bishop of Bayeux, and before that time the king, Philip Augustus, had given the ground to his chamberlain. After the early French kings had ceased to reside in the Palais des Thermes the building was neglected, and it may have fallen into bad hands and received hard usage. It is wonderful that any portion of the Roman Thermæ should be still standing at the present day. That which we do see is now regarded as part of the Musée de Cluny. Fragments of statues, of bas-reliefs, and of mutilated inscriptions, which were found buried underground, may be seen upon the walls of the room used as the frigidarium in the ancient Roman baths. Philip Augustus, who came to the throne in 1180, destroyed a portion of the old Thermæ in order to construct his line of fortifications round Paris; another portion of the grounds was given to a religious order known as Les Mathurins, and the rest was probably that which Philip Augustus gave to his chamberlain, and which was in 1340 bought by Pierre de Chalus, abbé de Cluny. At the end of the 14th century, when the Rue de la Harpe was first constructed, some portion of the grounds which had appertained to the old palace came to be annexed to private houses in the immediate neighbourhood. In 1750 the old Roman frigidarium was used as a shed by a carriage-jobber, where he used to keep the carriages which he let out for hire. In 1790 the order of the abbés de Cluny were dispersed, and their property taken from them, and the ground was then let to the hospice at Charenton. Other changes have been made since then; and now, on the west and on the south side, we see iron railings dividing the grounds from the modern boulevards.

The monks of the abbé de Cluny were a rich corporation, and they had bought the remains of the old Roman palace with the idea of building an abbey there. The purchase had been made in 1360; but the building was not commenced until a hundred years later, and the present Hôtel de Cluny was finished at the beginning of the 16th century. The abbés de Cluny rarely came to Paris, and at different times they let their houses to distinguished personages. Mary, Henry VIII.'s sister, the widow of Louis XII., for a while lived there; and it was there she married the Duke of Suffolk. Also in the Hôtel de Cluny James V. of Scotland married Madeleine, the daughter of François I. The Cardinal de Lorraine lived there for a time, and so also the Ducs de Guise. In 1579 a company of actors established themselves there; but they were ousted by a rival company, long established in Paris, who obtained from the Parlement an order for their expulsion. In the middle of the 17th century the *religieuses* of Port Royal lived for a time in the Hôtel de Cluny while their own monastery was being built in the then Faubourg St. Jacques. By degrees the Hôtel de Cluny lost its former reputation, and for some years before the Revolution it had been almost altogether abandoned. During the early part of this century the Hôtel Cluny was owned by different proprietors, and the house was turned to different uses. In the year 1833 a M. Alexandre du Sommerard bought what remained of the residence of the old abbés, to place therein his own large collections of works of art. Nine years afterwards M. du Sommerard died, and then a project was brought before the Chamber of Deputies to buy the building and its contents. In the year 1843 a sum of 590,000f. was paid, and the Musée des Thermes and the Hôtel Cluny became the property of the State.

The entrance to the museum is made from the Rue du Sommerard. It would be impossible to give an account here

of all that this museum contains, for the catalogue fills nearly 700 large pages. The treasures may be divided under a few main headings: sculpture, tapestry, wood-carving, ivories, enamels, goldsmiths' work, glass, armoury, iron-work, pottery, and faience. There are some few pictures on the walls; but, as a rule, they are unimportant. The greater portion of the objects exhibited belong to the 13th, 14th, and 15th centuries. Not all the works of art in this museum were bought immediately after M. Sommerard's death, for some have been given since to the museun by private individuals. In the first rooms that we see on the ground-floor the old carved furniture is principally remarkable; and beyond we come to two large square rooms covered with Flemish tapestry of the 15th century. The second of these rooms is quite modern, having been built in 1877. At the end there is a smaller room in which there are some state-coaches used by Louis XIV. and by Louis XV. This room is also modern; it was built in 1865. From the windows we see the remains of the old Roman baths. We then have to retrace our steps until we come to the small staircase that leads up to the first-floor. At the top of this staircase there are two square rooms, in the second of which there is a large collection of faience which came from the island of Rhodes. Beyond we see some Italian majolica, more precious perhaps and more wonderful than absolutely beautiful. The rooms in this museum have no definite names given to them, though some of them may be recognised by certain titles, according to the objects exhibited. One of the first rooms after those already mentioned is *La Salle de la Reine Blanche*, so called because Mary, the sister of Henry VIII. of England, and widow of Louis XII. of France, *wore her white mourning* in this room *after her husband's death*. This is a *small room, and facing* the window *there is a bedstead* surrounded with crimson and white curtains. Afterwards we come to *La Salle Sommerard* (this name is written on one of the doorways), so called after the first founder of the museum. Beyond we enter a large room known as *La Salle des Emaux*; here we see the enamels. At the end of this room there are small statuettes cut in wood, and placed in a wooden frame representing all the kings of France, from Clovis to Louis XIII. Farther on we enter *La Salle des Couronnes*. Here in the middle of the room we see five gold crowns of the kings of the Goths. The small room at the end is called *La Salle des Faïences Françaises*.

The exit is made from the *Salle de la Reine Blanche*, through *La Chapelle*, no doubt so called because it had once served as a chapel. After descending the narrow staircase, if we turn to the left, we get into the large *Salle Voutée*. This is the frigidarium of the old Roman Thermæ. Here there are some old carved stone images, and a large altar-screen has been placed on the wall on the north side. From there we get into the gardens, which are always open to the public.

*Omnibuses* and *Tramways*, Boulevards St. Michel and St. Germain; *Station de Voitures*, Boulevard St. Germain, by the side of the Museum.

**Collége de France, Le,** is situated on the north side of the Rue des Écoles; as you turn into that street from the Boulevard St. Michel, the Place du Collége de France is on your right hand, a little beyond the Rue St. Jacques. This college, less old, and, until the present century, less prominent in general reputation, than the Sorbonne, was founded in 1530 by François I., and was then called *Le Collége des trois Langues*, because three languages—Hebrew, Greek, and Latin—were taught there. Not long afterwards it was called the Collége Royal. In a few years Budæus, who had been one the promoters of the college, establis

a chair for the teaching of mathematics. Mathematics will force open the door to other sciences, and in the middle of the 16th century the Collége de France was already farther advanced in the spirit of instruction than the older Sorbonne. In 1542 medicine was taught. Under Henri III. surgery was added; botany and anatomy under Henri IV. Three-quarters of a century later Colbert founded chairs of Arabic, and a chair for the teaching of French law. A hundred years later, in 1769, one of the chairs for the teaching of Hebrew was given to a professor of history. A few years later moral philosophy was added to the subjects for instruction. Since the great revolution, the Collége de France has continued to march onwards. There are now twenty-eight professors, each of whom gives lectures twice a week.

Three hundred years ago lectures were given in the different colleges in Paris that then formed part of the University. Henri II. simplified matters by declaring that these lectures should henceforward be delivered only in the Collége de Tréguier and in the Collége de Cambrai. Under Louis XIII. a building was constructed that lasted until 1774. On the site of that building stands the present Collége de France, which was begun towards the end of the last century, and enlarged in 1831. Until the time of Colbert, the Collége de France was under the ecclesiastical patronage of the Grand Almoner; sometimes it belonged to the University, and was sometimes separated from it. In 1795 it was attached to the Ministry of the Interior; and since 1832 it has been under the control of the Minister of Public Instruction, and does not now form part of the administration of the University.

*Omnibuses*, Rue St. Jacques, Rue des Écoles, and Boulevard St. Michel; *Tramways*, Boulevard St. Michel and Boulevard St. Germain; *Station de Voitures, Rue St. Jacques, by the side of the college.*

**Colonne de Juillet.**—So called to commemorate the Revolution in July, 1830. At the base we read the inscription: "A la gloire des citoyens Français qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, 29 Juillet, 1830." We see, therefore, that the old Bastille prison is not mentioned, but the memory of the strong fortress was still odious in the minds of the people; and in the same year the deputies passed a law that a column should be erected in its place. The column is of bronze, and is divided by four collars into five divisions, upon which are engraved the names of 500 men who took their part in the Revolution. Inside there is a spiral staircase, also of bronze. At the top there is, in gilt bronze, an emblematic figure of Liberty, commonly known as *Le Génie*. The full appellation is "Le Génie de la Liberté."

*Omnibuses* and *Tramways* are constantly passing through the Place de la Bastille, and there is also in the Place a *Station de Voitures*.

**Colonne de la Place Vendôme** (and *see* PLACES, PLACE VENDÔME).—This column was begun in 1806, and was intended to commemorate the campaign of the previous year. The style is Doric. The bas-reliefs traced round the column represent the battles gained by Napoleon over the Austrians and over the Russians. The principal personages engraved were intended as portraits. The figure at the top of the column has been altered several times, but Napoleon I. has been always represented under various aspects. Most of us know that this column was pulled down by the Communists in 1871, and was afterwards so well restored that it now presents exactly the same appearance as before its downfall. A very narrow staircase leads up to the top, and usually a lantern is given to visitors to take up with them. The lantern is not useless, for

if two stout men, one going up and the other coming down, were to meet halfway on the staircase, each would like to see how much space the other could accord to him. But the view from the top of this column is not wonderful. There are half-a-dozen high places in Paris from which a better glance over the city may be obtained.

*Omnibuses* pass near to the Place Vendôme, along the Boulevard des Capucines, and along the Rue de Rivoli; *Station de Voitures*, Boulevard des Capucines.

**Columbia (United States of).**—*Legation*, 1, Rue Lincoln. *Omnibus Route*, Champs Élysées; *Station de Voitures*, top of Champs Élysées.

*Consulate*, 10, Rue de Rennes. *Omnibus Routes*, Rue de Rennes, and in front of the Gare Montparnasse; *Tramway*, Rue de Rennes; *Station de Voitures*, Boulevard d'Enfer.

**Comédie Française.**—*See* THÉÂTRE FRANÇAIS.

**Comédie Parisienne** (formerly Théâtre des Menus Plaisirs), 14, Boulevard de Strasbourg.

1150 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée) | 8 | 0 |
| ,, ,, des premières .. | 8 | 0 |
| Fauteuils d'orchestre .. .. | 5 | 0 |
| ,, 1re galerie .. .. | 5 | 0 |
| Baignoires .. .. .. .. | 5 | 0 |
| Premières loges .. .. .. | 5 | 0 |
| Stalles d'orchestre .. .. | 4 | 0 |
| Avant scènes des 2mes .. .. | 3 | 0 |
| Deuxièmes loges .. .. .. | 3 | 0 |
| Balcons des 2mes .. .. | 3 | 0 |
| Loges, and avant scènes (3me) .. | 1 | 50 |
| Stalles des 3mes .. .. .. | 1 | 0 |

This theatre was re-opened in April, 1881, under new management. The whole of the interior of the house was renovated, and much was done to try to court the favour of the public. Light comedies and vaudevilles are played here *principally*.

*Omnibus Routes*, Boulevard de Strasbourg and Boulevard St. Denis; *Tramway*, Boulevard de Strasbourg; *Station de Voitures*, Boulevard St. Denis.

**Commissionnaires,** meaning *Messengers*, are those men who stand about at the corners of the streets, in front of the theatres, or at the doorways of large business-houses, waiting to be employed upon an errand. Those who stand about the street are often the owners of a boot-block and other materials necessary for cleaning boots. (*See* BOOT-CLEANING.) A man cannot become a commissionnaire until he has received authorised permission from the Préfet de Police. He must choose his station, and cannot then alter it. He should wear a brass ticket which bears his name and his number, and these medals are not transferable. The usual charges are from 1f. to 1f. 50c. for carrying a letter or small parcel. For transporting or moving heavy packages, carrying large boxes up or down stairs, the charge will vary from 3f. to 5f. an hour. The prices cannot be fixed authoritatively, as are the cab-fares, and the commissionnaire will usually expect a few sous pourboire in addition to his demand for work done.

**Concerts.**—There are plenty of concerts in Paris, as in every other large town in Europe, and within the last twenty years the managers or lessees of the different concert-rooms have done much to educate their public. Besides the *Concerts du Conservatoire* (*see* CONSERVATOIRE) there are now four well-established concerts in Paris to which anyone may go as they would to the theatre, by paying for their seats; but the concerts are held nearly always on Sunday afternoon, and there are many English and American travellers who for this reason would be prevented from going. These concerts are given most frequently in the winter months of the year, and they are announced in the streets by play-

bills in the same way as the announcements of the different theatres.

Pasdeloup's Concerts are at the Cirque d'Hiver, situated on the north side of the Boulevard des Filles du Calvaire. M. Pasdeloup has undoubtedly done more than any other man in France to make music of the better kind popular with the multitude. His first wish was to establish, at low prices, concerts where people could go to hear the masterpieces of the great composers, and classical music was his chief object. He transferred his orchestra from the small Salle Herz in the Rue de Provence to the Cirque d'Hiver, where the room was very much larger, and therefore the enterprise was more likely to prove a financial success. M. Pasdeloup's efforts were well rewarded; the public responded to his call by filling the large room that he had engaged for them. For a long while Pasdeloup strove to introduce Wagner's music into France, and for a very long while was unsuccessful. The tide has now turned, and Wagner's music, though not always welcomed with the same approbation as that of other German composers, is no longer hissed and received with marks of disapprobation. The French, who have never shown sympathy towards Handel, will probably never become very fond of Wagner; their tastes are more inclined towards the pleasant music of the Italians.

Besides Pasdeloup's Concerts, there are concerts at the Théâtre du Châtelet, directed by M. Colonne; at the Château d'Eau, by M. Lamoureux; and at the Cirque d'Été, by M. Broustet. In all these concert-rooms classical music is chiefly heard. The programmes offered do not vary very much, and the hours of attendance in them all are the same.

Concerts are also given sometimes in the Trocadéro Palace, not upon Sundays; but these concerts are usually in aid of some charity or for the benefit of some public performer. (See TROCADÉRO.)

Besides the above-mentioned concerts, military or other bands play for two hours in the afternoon upon certain days of the week in the summer time in the public gardens in Paris: in the Jardin des Tuileries, in the Jardin du Luxembourg, and one or two others less important. Anyone may stand and listen to this music free of charge. In the Palais Royal Gardens concerts have been started in the evening in the summer time, and it is to be hoped they will be continued. On Sunday and on Thursday afternoons there is, in the summer, a band playing from three to five o'clock in the Jardin d'Acclimatation in the Bois de Boulogne.

**Concierges.**—The concierges in Paris are people chosen by the proprietors to open the outside door of houses to residents or to visitors, and to perform such services as are ordinarily done by a house porter. Generally a man and his wife will share the labour in one house. Not unfrequently in the poorer districts the man porter will also be a tailor, or will be a cobbler mending boots and shoes. The word *concierge* has been thought to have a more dignified sound than *portier*, and so it has come into use. The duties of many concierges are far from light: in large houses, inhabited by sixteen, or twenty, or more families, the going to and fro and the asking of questions is sometimes continual. The work to be done inside the house will of course vary in different houses. Not unfrequently a bachelor whose apartment may consist of two, three, or four rooms will engage the concierge to do for him his "ménage." For this he will pay from 15f. to 25f. a month. This plan is more economical than hiring a special servant, and very much less troublesome. The concierge is bound at all times to open the front door of the house to residents or to their friends. This he does by pulling a cord inside his lodge. If anyone living in the house habitually comes in after twelve at night, it is usual to give the concierge

a small gratuity. The concierge must also take in letters for any resident, or *locataire*, in the house; and, if he knows it, he is bound to give the address of a late resident. He is bound also to be polite in his manners. It is not always easy to say in what politeness consists, for a man may say "If you please," and "Thank you," and be quite the reverse of polite.

As a class, the concierges in Paris are tolerated rather than either liked or respected. Their office is not a pleasant one, and if they choose they can make themselves uncommonly disagreeable. Instances are not rare of concierges being wilfully uncourteous to residents, because they have thought that they have not had their proper percentage upon food or other provisions that have come past their lodge-door. If a cook or other servant be sent to market, the concierge very frequently succeeds in "squaring" the cook, not to the profit of the master or the mistress. All residents in Paris learn to know what it means, for the system is general; and unless the evil be intolerable, most people find it wiser and less uncomfortable to put up with it and say nothing about it. Of course, there will sometimes come a bad case, and then there will be "a row." But rows are both unpleasant and unprofitable. The resident is no doubt entitled to complain; but the law gives us the right to do a great many things which we should be very loath to put into practice. All concierges are not alike; and we can understand that those who from their position are the best off are the least likely to make themselves obnoxious. For good or for evil they hold a considerable amount of power in their hands, and they are people who like to be humoured. "Live and let live" is sometimes not a bad code of philosophy. It is customary to give them a gratuity on New Year's Day; and also a new *resident or locataire*, when he engages *an apartment, gives* to the concierge a *small fee, in a certain* measure proportionate to the amount of rent he is to pay for the apartment. This gratuity is called "Le denier à Dieu."

**Conservatoire des Arts et Métiers, Le,** situated in the Rue St. Martin, on one side of the Square des Arts et Métiers, and within a few yards of the Porte St. Martin, is a large museum of machinery, constructed with the intention of exhibiting the models, plans, or designs of machinery, instruments, and tools employed in agriculture, in commerce, and in the industrial arts generally. The institution was founded with the idea of extending and popularising the industrial sciences. The galleries are open to the public from 10 till 4 on Mondays, Tuesdays, and Thursdays. On other days one may gain admission by paying 1f. as entrance-money. For the library, *see* LIBRARIES, *Conservatoire des Arts et Métiers*.

The idea of the institution is due to Vaucanson, who, in 1775, had collected and made public a large collection of industrial tools and implements, and at his death had bequeathed them to Louis XVI. In 1795 a decree was passed by the Convention Government of the Republic to the effect that a *Conservatoire des Arts et Métiers* should be formed in Paris, to be in part a public depôt of machinery, models, tools, designs, books, and descriptions of arts and trades, and that the construction and the use of these implements should be explained by those persons attached to the establishment. For this purpose fourteen different courses of lectures, open free to the public, are now given in the evening upon subjects such as the following: Geometry, as applied to the industrial arts; agriculture; mechanics; industrial legislation; chemistry as applied to industry; chemistry as applied to the arts; agricultural chemistry; spinning and weaving; dyeing and the preparation of dyes; zoology as applied to agriculture; physic as applied to the arts; administration and industrial statistics; and

ceramic art. From this enumeration we may see what is the design and the intention of the Conservatoire des Arts et Métiers. In addition to the above higher class instruction there is also an elementary school for the younger classes. In order to attend these every pupil must be 11 years old, and must possess some knowledge of arithmetic.

The Conservatoire des Arts et Métiers is therefore not a museum of curious works of art intended merely to please the eye. The objects here exhibited have been manufactured for more practical uses. They are in fact almost wholly technical, and are mainly interesting only to those concerned in any special branch of commerce, agriculture, or of industry.

*Omnibuses* start from the Square des Arts et Métiers; they pass along the Boulevard St. Martin and the Rue St. Martin. *Tramways*, Boulevard de Sébastopol; Rue de Turbigo; *Stations de Voitures*, Rue Réaumur and Boulevard St. Martin.

**Conservatoire, Le.**—The full title of this institution is *Le Conservatoire de Musique et de Déclamation.* The building stands between the Faubourg Poissonnière, the Rue Bergère, and the Rue du Conservatoire. The object is to prepare singers for the operas and for concerts, and to teach the art of elocution to actors. Conservatoires of music have long been known in Italy; two had been established in Naples before the end of the 16th century. And since we are indebted to Italy more than to any other country in Europe for the revival of the fine arts, or rather in many cases for their creation, after the long period of the dark ages, it is probable enough that the French founded their Conservatoire de Musique upon the model of Italian institutions then already long in existence.

The Conservatoire was founded in 1795. *In 1784 the Baron de Breteuil had established an École Royale de Chant et de Déclamation, with the intention of educating pupils to sing in the choruses in the opera.* Hitherto the opera had drawn its recruits from the singers in the churches and the cathedrals. In 1789 this school, said to have been poor enough, was dispersed; and three years afterwards one Sarrette obtained permission from the Commonalty to establish a gratuitous school of music. In 1790 the municipality undertook the charge of this establishment, the number of performers was increased to seventy-eight; and in this school were educated and trained all the military bands which served for fourteen years in the armies of the Republic. In 1793 the Convention established an Institut National de Musique; and two years later, in 1795, the Conservatoire was definitely organised. The Government of that day, such as it then was, had decreed that 115 professors should give gratuitous instruction to 600 pupils of both sexes; and 240,000f. a-year was voted to pay the expenses of the establishment. In 1802 the number of professors and pupils was considerably diminished, and the vote of money was reduced also to 100,000f. (£4000) a-year.

Sarrette had been appointed director of the Conservatoire, and owing to his intelligence and his indefatigable care the large school showed signs of the considerable progress they had made in musical knowledge. It was Sarrette who obtained from Napoleon the establishment of a school for declamation as well as for music; that a certain number of pupils should be received as boarders; the formation of a good library; and the erection of a large concert-room. Changes gradually took place in the system. In 1808 declamation classes both in tragedy and in comedy were instituted; the number of pupils was raised to 400, of which thirty-six were to be boarders; young actors were trained in the art of elocution; and concerts were given with a view to strengthen and render more perfect the *ensemble* of the orchestra. Under the Restoration the Conservatoire was called

*École Royale de Musique*, its allowance from the public treasury was diminished, the concerts were disallowed, Sarrette was requested to resign his office, and in 1822 Cherubini was appointed in his place. In 1830 the Conservatoire was called again by its old name, and Sarrette was invited to resume his former position; but out of respect for Cherubini he declined the offer. In 1841 Cherubini resigned his office—he was then eighty-one years of age—and in the next year Auber was appointed director. Auber was succeeded in office, in 1871, by M. Ambroise Thomas, the present director. Under Auber's direction a fourth class of dramatic declamation was instituted, and also a class of history and literature from a stage or theatrical point of view. The keeping of girls as boarders was discontinued, and nowadays only ten boys or young men are allowed to be so entered. Six hundred pupils now receive there a musical or a dramatic education, but they are first subjected to the test of competitive examination. None but French subjects are ordinarily admitted, and only between the ages of nineteen and twenty-two years. Foreigners are not admitted but with the sanction of the Ministre des Beaux Arts, under whose authority the Conservatoire is governed by its director. There are in all seventy professors or masters, the greater number of whom instruct in the different branches of music. No pupil of the Conservatoire may, under penalty of his name being erased from the books, contract an engagement with any theatre to play any part, or to sing any song, or to take a part in any orchestra, without the express permission of the director. A general examination takes place every year about the end of July; and 1st prizes, 2nd prizes, 1st accessits, and 2nd accessits are given to the most deserving pupils both in music and in the declamation of passages from stage-plays. Early in August the newspapers at greater or less length give to the public an account of the competition for these prizes. Of all the Paris concerts those given by the Conservatoire are the most famous. All the seats are filled by subscription tickets, and no money will enable an outsider to procure a place. The owner of a seat may give his ticket for any special night to a friend, and the friend, if he be musical, may esteem himself fortunate at least once in his lifetime. These concerts take place once a fortnight from the first week in January until the month of April.

The Conservatoire is especially renowned for its orchestra, which Frenchmen believe to be unequalled in Europe. It has always remained faithful to its traditions, and is eminently conservative in spirit, as its name would seem to indicate. The Conservatoire is, in fact, a large college of musicians, in which the main object is to teach to the pupils the lessons left by the great masters. It is stately, dignified, and classical, according to conservative ideas; and endeavours also to fight against new states in music which are not in accordance with those already received within its walls.

**"Correspondance" Tickets.**
*See* OMNIBUSES.

**Costa Rica.**—*Legation*, 71, Rue de Rennes. *Omnibus Routes*, Rue de Rennes, and in front of the Gare Montparnasse; *Tramway*, Rue de Rennes; *Station de Voitures*, Rue du Vieux Colombier.

**Crèches**, a branch of the ASSISTANCE PUBLIQUE.—A name given to some hospitals in which the children of poor parents are taken care of during the daytime, until they are two years old. The crèche really means a crib or a manger. The charge for each child is usually 20c. a day, or 30c. for two children; and generally all children are admitted without distinction of religion. The mothers must be able to show that they are poor and respectable

and that their work takes them from their own homes. The crèches are open from half-past five in the morning to eight in the evening, and they are closed upon Sundays and holidays. The mother takes her child to the crèche every morning; if she can she goes to see it during the day to give it milk, and she takes it home at night. If she cannot visit her child during the day, the baby has given to it cow's milk as the doctor of the establishment thinks proper. Nurses are employed, and medical assistance is also given to the children. The mother, however, is bound to provide her child with food. The babies are washed and combed, and to each child is given a separate bed. Sick children are not received, and if an infectious disease is discovered on any child, the baby is immediately sent home to its parents. There is now one at least of these establishments in each of the twenty arrondissements of Paris; and though the crèches are only private institutions, the Government and the Municipal Administration give them some assistance. It has been said that the gross expense is upon an average 60c. or 70c. a day for each child. These crèches were first started at Chaillot, one of the quarters in Paris between the Arc de l'Étoile and the Pont des Invalides, in the year 1844.

**Crémeries.**—There are, or used to be, in Paris crémeries of different sorts and kinds. A crémerie is, in fact, a small shop where are sold cream (when you can get it), milk, eggs, butter, cheese, and sometimes soup, as well as certain kinds of meat, wine, and other drinks, alcoholic or not. The proprietors of some of these establishments confine themselves almost exclusively to the sale of dairy produce; others add many of the necessary articles of consumption in small kitchens; and there are also crémeries which are in fact cheap restaurants. Crémeries are not so popular as restaurants now as they used to be. In that part of Paris known as the Quartier Latin, and also in the Montmartre and Notre Dame de Lorette quarter of the town, they are gradually tending to disappear, or are at least appearing in new forms. The students, or the étudiants (and the étudiantes) of the Quartier Latin have spent many hours of happy idleness in these places, they have all joyfully worked hard to give pleasure to themselves and to their friends, when the stern moralist might have wished to see them engaged in more profitable occupations. In some respects it may seem a pity that the good little crémerie is becoming scarce. There were very many men and women in Paris of all ages, who used to go every morning from seven to half-past nine o'clock to their crémerie to get their early morning meal. As they were on the way to their daily occupation they would go there to ask for their "trois sous de café," or of chocolate, while those who could afford another halfpenny would indulge in "quatre sous." The waiter would know at once by the sound of each voice who asked for "trois sous de coco" or "quat' sous de noir." A bit of bread costing another sou was always brought, and perhaps once every four or six days the customer would drop his halfpenny into the waiter's contribution-box. These worthy institutions are not dead, but they are dying, partly because the cost of provisions and of house-rent has become greater, and the owners of the establishments fear to raise prices which for so long had become, as it were, irrevocably fixed. As already said, crémeries in which dairy produce and other articles of light consumption are sold are still common enough. There are also laiteries at which dairy produce only is sold. And there are also some few small restaurants with the word "crémerie" written upon or above the window, places of a different kind to the old crémerie of thirty years ago, at which one may feed, more or less well,

for rather less money than at the "établissements de bouillon." These crémerie-restaurants will correspond fairly well to our London eating-houses of a rough-and-ready kind. There is usually no card or bill of fare. The waiter tells you what there is ready, and if you have understood what he has said, you can make your selection. The safest things are œufs sur le plat, omelettes, and bifstecks, or côtelettes de mouton. If you like your meat well done say so, or perhaps it may be brought to you purple.

**Déjazet** (Théâtre Déjazet), 41, Boulevard du Temple.

1100 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée).. | 5 | 0 |
| ,, ,, des premières .. | 5 | 0 |
| Premières loges de face .. .. | 4 | 0 |
| ,, ,, côté.. .. | 3 | 0 |
| Fauteuils d'orchestre .. .. | 3 | 0 |
| ,, de balcon .. .. | 3 | 0 |
| Stalles d'orchestre .. .. | 1 | 50 |
| Avant scènes de la 2e galerie .. | 1 | 50 |
| Fauteuils de la 2e galerie .. | 1 | 50 |
| Stalles des secondes .. .. | 1 | 50 |
| Parterre .. .. .. .. | 1 | 0 |

This theatre takes its name from the actress who was so long popular in Paris, and whom most London playgoers will recollect to have seen. Tragedy, dramas, and comedies are all played here; the tendency of the managers is generally in favour of exciting and popular plays. This theatre is now temporarily closed; and when opened under new management, it may not improbably be known by another name.

*Omnibus Route* and *Station de Voitures*, Boulevard du Temple.

**Denmark.**—*Legation*, 29, Rue de Courcelles. *Omnibus Route*, Rue de la Boétie; *Tramway*, Boulevard Haussmann; *Station de Voitures*, Avenue de Messine.

*Consulate*, 53, Rue d'Hauteville. *Omnibus Routes*, Boulevard Bonne Nouvelle, or Rue Lafayette; *Station de Voitures*, Boulevard Bonne Nouvelle.

**Dentists.**—Among the English dentists in Paris, the names of the following gentlemen may be given: Thomas Evans, Esq., 15, Rue de la Paix; J. B. George, Esq., 224, Rue de Rivoli; Dr. Kingsley, 7, Rue Scribe (American dentist); Messrs. Stevens and Imrie, 42, Rue Cambon.

**Departure from Paris.**—If you have to start very early in the morning from your hotel, it is advisable to ask for your bill over-night; though, in some cases, you may consider yourself fortunate if you can induce the hotel-keeper or his manager to comply with your request. And it is always prudent before taking a long journey to consult your time-table book, as to where and when you may be allowed to stop for food on the journey. The refreshment-rooms at foreign railway stations are nearly always better managed than those in England; and on the Continent time is usually allowed to hungry passengers to satisfy the natural desires of appetite. Make an early start from your hotel. When you have arrived at the railway station from which you are to start, a porter (un facteur) will come out and take your luggage from the cab. You then pay the driver his fare (*see* CABS, towards the end of the article on ARRIVAL IN PARIS); and, unless you are already provided with a travelling coupon, you proceed to the ticket-office to book your seat in the train. You then have to see that your luggage is registered, for which you will have to pay extra, in proportion to the weight of baggage you may have brought. You are then made to go into the waiting-room (salle d'attente), and stay there until such time as the outside officials think proper that passengers ought to be allowed to take their places in the train. When the door is opened there is a great rush, everyone trying to get out as soon as he can to secure for himself a good place in the train. This is rather an anxious moment, for the

are some so eager to advance that they almost knock you down in their impatience, while others are so good-naturedly indifferent that they will make themselves as happy in one seat as in another. Well, suppose you are in front of the railway carriage; you have then to climb up, and in France this is not always very easy, for either the carriages are so high, or the platform so low, that from the one to the other there is often an interval of two-feet-and-a-half or of three feet in height. Smoking carriages in France are, as a rule, not so labelled. It is not yet customary to show by indications the carriages in which a man may enjoy his cigar or his pipe; consequently he generally asks his fellow-travellers if smoking be disagreeable to them, if he be with people whom he does not know. The hours of departure from Paris for England, and all the principal places on the Continent, together with much necessary and useful information for travellers, will be found in DICKENS'S CONTINENTAL A B C, which may be had in England at the bookstalls (price 1s.), and in Paris, of the American Exchange, 35, Boulevard des Capucines, price 1f. 50c.

**Députés, Chambre des.**—*See* CHAMBRE DES DÉPUTÉS.

**Directory.**—The book which most nearly answers to our Post-office London Directory is the "Annuaire Almanack de Commerce." (*See* BOOKS OF REFERENCE.)

**Dominica, or Domingo,** Republic of.—*Legation*, 1, Rue Balzac. *Omnibus Route*, Champs Élysées; *Tramway*, Avenue de Friedland; *Station de Voitures*, at the top of the Champs Élysées.

*Consulate*, 16, Rue d'Enghien. *Omnibus Routes*, Boulevards Poissonnière, *Bonne Nouvelle*, and St. Denis; *Station de Voitures*, Boulevard Bonne Nouvelle.

**Domino and Dominoes.**—These words have ordinarily two significations very different one from the other, but in reality they are both derived from the Latin word *dominus*. Domino in low Latin signified a head-dress or hood, used by the priests, which they put on when they went to communicate. The meaning became afterwards extended to the whole robe or outer garment that they wore in winter-time over their surplice. The priests probably did not go to many balls and masquerades; but when these entertainments came to be in vogue, the word that had before been used to express the outer clothing, which likely enough rendered personal disguise quite effectual, became further extended to mean the outer garment worn by those who did wish to disguise themselves and conceal their identity. Dominoes and costumes of disguise are not so frequent nowadays at the "bals masqués de l'opéra" as they once used to be. Forty or fifty years ago they were much worn, and it was about that time (1837) that Scribe wrote the words and Auber composed the music to the pleasant little opera, "Le Domino Noir." It is not quite clear why the game of dominoes came to be so called; one reason is that, as the dominoes of the priests were always black, the dices or counters played with were also called dominoes because of the black spots marked upon each. Another reason alleged is that the winner of a game was supposed to be so overjoyed that in his triumph he exclaimed "Benedicamus Domino!"

The game of dominoes is very much more popular in France than in England. We have affected to belittle it, thinking it to be a child's game because it seems to be played so easily; but, in fact, it requires much calculation and knowledge of the science of numbers. It may be played by two, by three, or by four persons, and in different ways. Two against two make perhaps the best game; and so played one of the objects of

each player should be, as in whist, to disclose to your partner the state of your hand. A humorous person once said of claret that it would be port-wine if it could; perhaps the same remark may be made of dominoes with regard to whist.

**Dress.**—If there be a maxim that a man should lay down to himself about his clothes, it is that he dress himself so as not to attract attention. Men nowadays dress very much alike; in all large centres of European civilisation the differences are but of detail. But as tastes will always vary, as we pass from one country to another, the surest plan—if we wish to pass unremarked—is to dress in Paris as we would in London, in Rome as we would in New York. The foreigner will perhaps be detected as being a foreigner, but in that there is no crime; he might be less pleased if he knew that people in the streets were laughing at him because of the oddity of his costume. English-speaking people—and Londoners more especially—are sometimes the object of unfavourable comment in Paris, because they walk about in clothes such as they would certainly not wear in London. The French are not intolerant in these matters; they laugh and say, "Les Anglais sont tres-originaux;" but sometimes originality is better concealed. A black coat and chimney-pot hat will not purchase for a man salvation, but he may feel himself to be more comfortable if he appear not very differently dressed from others round about him. Coats, waistcoats, trousers, and even night-shirts, are conventional; they are among our institutions, therefore let us turn them to their best uses. At the Opera in Paris people wear evening dress in all the better parts of the house; the rule is much the same as in London. At the Théâtre Français, *from November to the end* of May or *June, gentlemen in the* stalls—at this *theatre ladies do not go into* the stalls—will come dressed upon certain nights (Tuesdays especially, and Thursdays) and perhaps for the first few nights of a new play; therefore, we may gather that on these same nights people in the boxes and in the balcony stalls will also come dressed. Upon other occasions, too, gentlemen may put on a swallow-tail coat. The young man who likes to appear smart, as he walks up and down in the foyer of the theatre between the acts of the play, will wear a black-silk hat, and he will have in his hand a nice-looking cane. In the other theatres there is no fixed rule as to evening dress. It is, perhaps, more the mode nowadays than it was twenty years ago. The custom is not so common as with us, but it is gradually making its way. Next after the Opéra and the Théâtre Français, the Vaudeville, and the Gymnase are perhaps the theatres where evening dress would most likely be worn on the first nights of a new play.

**Drinks, principally French.**—Many of us have wondered, in passing along the boulevards in front of the cafés in Paris, what so many men appear to be drinking. We have seen glasses filled with liquids of different colours, and have perhaps wished to sit down upon a vacant chair and satisfy our curiosity or our thirst, but have not known quite how to make our demand. One word might be sufficient, but that one word has been wanting. The taste as to what to drink will depend very much upon the hour of the day; and the most convenient way to mention some of the principal beverages asked for by Frenchmen may be to take them chronologically.

There are men who drink spirituous liquors in the forenoon, before their midday breakfast, but they are proportionately not very numerous, and as they will in all probability make again the same demands before their dinner, they may be passed over now, and not considered until later in the day. Most French people who drink coffee will

drink it after breakfast, from 12 to 2 o'clock; there are many who drink it then and who do not drink it in the evening. At a café this may be had in a cup or in a glass. If you wish for it in a cup you ask for *une demie tasse*, if you wish for it in a glass you ask for *un mazagran*. And unless you like black coffee, when the waiter comes who pours out the coffee, you ask for *un peu de crême*.

In the summer-time, when the weather is hot, at the better cafés cold coffee is kept; this is usually drunk in a glass (*un mazagran froid*), and a lump of ice in the glass is often an improvement.

In the early part of the afternoon those who are thirsty will drink beer as often as anything else. The French or the German beer sold in Paris is light, and does not send one to sleep. Syrups, also, are sometimes asked for: *syrop de groseille* (currants), *syrop de cerises* (cherries), *grenadine*, *orgeat* (made of barley, and probably not nice to most tastes), *gomme* (a thick very sweet syrup); and these are better if mixed with effervescing water. The *demi-siphon* will hold two glasses of soda-water, and *le grand siphon* ought to give four glasses.

Before dinner, from 5 to 7 o'clock, is the time when many of the cafés are fullest. It is then that we principally see glasses filled with liquids of all sorts and of all colours; and it is then that we are most curiously concerned to know the contents of the various bottles carried about by the waiters. There are many Frenchmen who like to drink a tonic, a sort of "pick-me-up," before dinner, to give them an appetite for their food—though there are those who say, and perhaps not unwisely, that these drinks tend rather to take away one's appetite. However, the tonics principally in demand are absinthe, *bitter, and vermouth; madère*, supposed to be Madeira wine, is also often demanded. These beverages are spoken of at length in the article upon CAFÉS, and we may now pass on to the evening time.

After dinner those who like coffee drink it; others will ask for a liqueur of some kind. Later in the evening, from half-past nine onwards, beer is much in request. A man will sit for a long time with his glass before him, sipping his beer, so as to make it last him sometimes for half-an-hour. If you want beer you ask for *un bock*; this is supposed to be equivalent to a quarter of a litre in quantity, or about three-quarters of a large English tumbler. Besides the cafés, very good beer may be had at the brasseries (*see* BRASSERIES); and syrups, with or without soda-water, as mentioned above, are often drunk in the evening by those who do not like beer.

**Duval.**—The établissements Duval. These cheap restaurants have been included in the ÉTABLISSEMENTS DE BOUILLON. A separate list of the houses with the addresses, belonging to the Duval Company, is there given.

**Ecuador.**—*Consulate*, 21, Boulevard Haussmann. *Omnibus Route*, Boulevard des Italiens; *Tramway*, Boulevard Haussmann; *Stations de Voitures*, Boulevard des Italiens, and at the beginning of Boulevard Haussmann.

**Égouts, Les.**—Égout and sewer may be said to be synonymous, and in the following description both words will be used as meaning the same thing. There are the *égouts simples* and the *égouts collecteurs*, or larger égouts. The dirty water runs through the smaller sewers into the larger ones, as streams run into a river.

In 1852 the municipal government of Paris decided that the subterranean canalisation of the town was deficient; various schemes were drawn out for further improvement. The work was partially begun in 1855, but not till

1857 were all the plans considered fully adopted. One of the points to be resolved was, what should be the dimensions of the égouts, and the engineers were of opinion that in determining this question they should be guided wholly by the quantity of water—rain-water or other—that might have to pass through the sewers. And it has since happened very occasionally that after some extraordinary fall of rain the égouts have not been large enough to allow the great body of water to pass freely. In form the smaller égouts are nearly ovoid, or egg-shaped, the great section or strong current of the water being nearly at the top; but the bottom of the egg is cut off almost straight, so as to allow of its being cleaned more easily. They vary in size, depending upon the quantity of water it is estimated that each will have to carry. And in determining the size of the smaller sewers it was calculated that for every 100 hectares, or every 1,000,000 square mètres of ground above the soil, the sewer should be large enough to contain a body of from two to three cubic feet of water. There were therefore chosen twelve different sizes of smaller égouts, the smallest being 2m. 15c. high, by 1m. 15c. wide; and the largest 4m. 40c. high, by 5m. 60c. wide. Into these smaller sewers are swept the water and dirt of the streets; and, as already mentioned, they act only as tributaries to the larger sewers.

Of the égouts collecteurs, or larger sewers, there are three main branches, one serving all the north-east section of Paris, Charonne, Ménilmontant, Belleville, La Villette; a second, larger in extent, starting from the Arsenal (near to the Ponts Sully) follows the quays as far down the river as the Rue Royale, and then goes underneath the long Boulevard Malesherbes, and finally discharges itself into the Seine beyond Gennevilliers; the third, on the left bank, passes under the Pont de l'Alma, and is carried as far as Asnières. These égouts collecteurs are rounder than the smaller ones. They are not all quite of the same shape, but the simplest may be taken as a specimen. That under the Boulevard de Sébastopol, if it were cut in the middle, would show three-fourths or three-fifths of a circle. It is 4m. 27c. high, 5m. 20c. wide; and there is running along the bottom a square-cut basin or channel, 1m. 20c. wide by 62c. deep. At each side of the basin there is a platform, 80c. wide; and in each of these platforms there are iron posts supporting a conduit-pipe of fresh-water. One of these conduit-pipes is 1m. 20c. in diameter, and the other 80c. These large sewers are cleared by means of an ingeniously-contrived boat. All of these large égouts are built of millstone carefully cut; immediately over the archway there is a blocking-course of masonry; and outside this there is a coping-stone to prevent water from penetrating.

The theory of the égouts of Paris is simple enough. They are intended to carry away the household water and rain-water, and the mud of the streets. Snow is also carted off from the streets and thrown into the égouts. Other refuse is collected by carts, and it is the duty of the municipal government of Paris to see that this work is done at night.

In the égouts are placed telegraphic and telephonic wires, pneumatic tubes through which telegraphic messages are sent, and by means of which the pneumatic blue clocks that one sees in the streets are always made to show the right time. And, as we have seen, there are also pipes of fresh-water. Any necessary rectifications can thus be made at a comparatively small expense. The gas-pipes, on the other hand, should be buried in the ground, so that in case of an escape the bad air may filter gradually through the ground. If there was a large escape of gas in one of the égouts it might lead to a serious disaster.

**Electricity, Exhibition of, in Paris.**—This is a hazardous subject, except for scientific minds, and therefore the barest outlines of the results obtained in the year 1881 will only be mentioned. The electric light has now for a long time become familiar to the public, both in London and in Paris; in both towns we see it in the streets, and in certain cases under habitable roofs; and, upon the whole, it is generally agreed that the light given is gradually becoming more and more perfect. Also, readers of the daily newspapers have been informed of the Electric Exhibition in the Palais de l'Industrie in the Champs Élysées, which took place in the autumn of 1881. That exhibition took many by surprise, filling them with high expectations of great wonders for the future; but there were also very many who had not much more precise knowledge of the matter when the exhibition was closed than when the doors were first opened. The number of objects exhibited increased gradually, and learned folk only could appreciate the progress made. In looking at the different items exposed one was tempted to ask oneself if it would not have been possible to have given some explicatory indication, stating very shortly the purpose intended to be effected by this or by that instrument or machine. Three-quarters of the public felt a sort of bewildered admiration for something wonderful they did not understand; the other quarter gaped as good charity-school children. The savants were not numerous, and they may be allowed to stand apart.

It may be said shortly that the four principal ends in view of this exhibition were: (1) Lighting by electricity; (2) Electricity as a motive power; (3) Electro-Metallurgy; (4) The telephone, or the transmission by electric current to the Exhibition of the sounds *heard in the Opera.*

*(1). The Voltaic light is that seen in the streets and in the larger shops, and this may be used either directly or by* reflection. It is with this light that we hope in future to be able to furnish our lighthouses, our harbours, and our large railway stations; and there is reason to hope for very great advantages, which hitherto have been unknown, or have been deemed to be impracticable. The incandescent light, when we shall have brought it to greater perfection, will be more suitable for indoor and for domestic use. It will then give a light as steady as that of gas, and will also be cleaner and more wholesome. We are a long way even from this state of perfectibility, for as yet the matter of expense stands obstinately in the way.

(2). Electricity as a motive power is of still more recent date than the electric light, but very much may be hoped from it in the future. It is not too much to say that experiments have already shown that with machines powerful enough it is possible to move any weight to a required distance. This will certainly prove a great economy in labour, for we can then establish a very strong moving power in places where the other known means of transmission would be too costly, or perhaps impossible to erect.

(3). By electro-metallurgy great quantities of copper and of other metals have been obtained, gold and silver have been refined, metallic substances have been tested, and separated one from the other more quickly and also more surely than by the olden method; and the world has been familiar with electro-plated spoons and forks for very many years past.

(4). The telephone has tickled the fancy of the public more than the electric lighting, because the effects obtained bring with them ideas that are droll or comic, and therefore likely to please. Conveying sound by means of a telephone was known before this Paris Exhibition, but not until then was it brought to such perfection. Formerly the sounds transmitted had about them a metallic and disagreeable noise, but now the voice of the speaker or of the

singer is unchanged;—as the sound is uttered so is it heard, and the feeblest utterances are reproduced as well as the loud voice. The singer may be heard to breathe, and the steps of the ballet-dancer may be counted, at a distance of a mile and a half. Molière's M. Jourdain was not wrong when he said that science was a very fine thing. And with a little more science, when we have got the photophonic magnifying-glass, we may perhaps be able to see, as well as hear, the opera as we sit at home in our armchairs by the side of the fire. It appears that the sounds transmitted from the Comédie Française to the Exhibition were not heard so perfectly as those from the opera. The greater distance is not the reason, but it may perhaps be attributed to a different disposition of the footlights on the stage. We are, at any rate, learning what may be conducive to the transmission of sound and what may prove an obstacle. We have learned also that two telephones, one to each ear, must be used by everyone to gain all the fulness of sound; the listener hears through his two ears, for one wire is connected with the right-hand side of the stage, that is, of the prompter's box, and the other wire with the left side. If the singer is standing on the right hand of the prompter, the right ear of the listener will receive the most perfect impression; if the singer be on the left hand of the prompter, the sound will be conveyed most fully into the left ear of the listener. Each wire, therefore, is intended to transmit the sound which comes from its own side of the stage. And further, as there were several sets or pairs of wires conducting sounds from the opera to the exhibition, all the listeners did not hear exactly alike, for he who by chance had given to him the telephones of the wires placed near to the footlights heard better or worse than he whose telephones corresponded to wires placed at the back of or in the middle of the stage. If A and B were to change telephones, and the same sound were to continue, the exchange of telephones would produce in their ears a different strength of sound.

A fair and a good trial, known to all the world, has now been made in a field of science, of which the intricacies are yet necessarily known only to a few; but there is reason to believe that during the next generation of men familiarity with electricity will have given to us very great and very important results.

**Élysée, Le Palais de l'**, is situated on the left-hand side of the Faubourg St. Honoré going westward, and the gardens of the hôtel extend as far back as the Avenue Gabriel, a street parallel with the Champs Élysées. On the east side of the palace is the Rue de l'Élysée, and on the west side the Avenue Marigny. In 1718, the Comte d'Évreux, to whom the king had given a certain space of ground in the Faubourg St. Honoré, caused to be built here a large hôtel, and this he further enlarged three years afterwards. In 1735 his heir sold the house to Madame de Pompadour, who lived in it until her death in 1760. After Madame de Pompadour's death the property belonged to her brother, the Marquis de Marigny, and he sold it to the king, who placed in the hôtel the jewels and other property belonging to the crown. In 1773 the abbé Terray, then the Contrôleur-Général of Finance, sold the hôtel to a financier, Beaujon; and, after Beaujon's death, in 1786, it was bought by the last Duchesse de Bourbon, who lived there until 1793. From that date the Élysée has been considered as national property. It was for some years set aside for great public fêtes, and in 1803 became the property of Murat, who, when he was made king of Naples, bequeathed the house to Napoleon I. Napoleon seems to have liked the Élysée, for in the spring and the autumn of the year this was his favourite residence; he preferred the large and comfortable h

to the more sumptuous grandeur of the Tuileries palace. He remained there until 1815. Under the Restoration the Élysée was called the Élysée Bourbon, and kept this name until the end of the reign of Louis Philippe. The Duchesse de Bourbon, who, as we have seen, was at one time owner of the hôtel, was driven out of France in 1793, came back during the Restoration and demanded the restoration of her property. A compromise was made, and instead of the Élysée she had given to her the Hôtel Monaco. The Duc de Berri lived in the Élysée until he was assassinated in 1820; afterwards his son, the Duc de Bordeaux, became possessor of the property until the revolution of 1830. Then the Élysée Bourbon was included in the civil list granted to Louis Philippe. After the next revolution, in 1848, the house was called the Élysée Nationale, and was almost immediately set apart as the residence of the President of the Republic. Charles Louis Napoleon Bonaparte, afterwards Napoleon III., lived in the Élysée until some time after he had been proclaimed emperor by the Coup d'État, on the 2nd of December, 1852. During the first years of the Second Empire the hôtel was completely restored; the Rue de l'Élysée was made in 1861, isolating the house altogether from adjacent property. The Élysée was again inhabited by Marshal MacMahon, when he was made President of the French Republic, and is now inhabited by M. Grévy, the present head of the State.

*Omnibus Route*, Faubourg St. Honoré; *Tramway*, Quai de la Conférence; *Stations de Voitures*, Place de la Ville l'Évêque and Avenue d'Antin.

**Embassies and Consulates.** *See* under their respective headings.

***Enfants Trouvés, Hospice des,*** *a branch of the* ASSISTANCE PUBLIQUE.—*Into this hospital are received children who have been found in the public thoroughfare, children that have been abandoned, and poor orphans; but the children must be under twelve years of age. Since 1811 the title "enfants trouvés" has been taken to mean children born of fathers and mothers unknown, who have been exposed in the public thoroughfares or else placed in the tower of the hospice. Enfants abandonnés, that is, children who are brought to the hospice by their mothers, are also received there; but in this case the mother cannot have news of her child more often than once in every three months; and poor orphans are also received. In these cases indigence or want of the natural means of subsistence must be satisfactorily shown. Until 1837, there were many hospices, outside which there was a revolving tower or movable box, so constructed that anyone might place a child inside this box and not be seen doing so from inside the hospital. There was a bell inside this tower, and when it was rung one of the sisters in charge came to take the child. After much discussion the use of these towers has been discontinued, at least in Paris. The child is brought to the hospice either by the mother or by a stranger, perhaps by someone connected with the hospice, who has seen the infant lying on the ground near to the steps. From the Préfecture de Police many children are sent, whose parents have either lately been sent to prison or have themselves been taken to the hospital. The enfants trouvés are now sent away from the hospice in Paris into the country, as soon as it is perceived that they are not ill and have upon them no disease. They are kept, if necessary, until twenty-one years of age; but at twelve years of age the children are generally apprenticed, the endeavour being to enable them to earn their own bread as early as possible. The success obtained has not been, upon the whole, encouraging. These children are for the most pa

born of parents of vagabond habits, which they inherit to a considerable extent, consequently they are, as a rule, refractory under any yoke that is put upon them. Many of them have become soldiers after the period of elementary education has been passed; and, upon the whole, this has been the most satisfactory attempt made of finding for them a profession or an occupation in life.

**English and American Drinks** (and *see* BEER, where some addresses are given).

In different parts of Paris the words "English and American Bar" may be read over the window of a restaurant. The English and the Americans are thus classed together, probably because both people speak the same language. Amongst other places in Paris where English and American drinks may be had, the following may be mentioned: 4, Rue Scribe, at the corner of the Rue Meyerbeer and the Chaussée d'Antin; 108, Champs Élysées; 3, Rue de la Grange Batelière.

**English Church,** 5, Rue d'Aguesseau, Faubourg St. Honoré.—Usual Sunday services are: 11 a.m., 3 p.m., and 8 p.m. Communion service every Sunday, and at all festivals, at 8.30 a.m., and at the 11 a.m. service. Morning prayer daily at 10 a.m.; evening prayer daily at 4 p.m.

*Omnibus Route,* Faubourg St. Honoré; *Stations de Voitures,* (none very near), Place de la Ville l'Évêque, Boulevard Malesherbes, near the Madeleine, Place de la Concorde, and in the Avenue d'Antin.

**English Church,** 10 *bis,* Avenue Marbeuf, Champs Élysées.—This, the oldest English church in Paris, is *about to be pulled down.* It is not *yet known where the new church is to be built, but in all probability the site will not be very far from where the* present church stands. It was built in 1824. Usual Sunday services, 11 a.m. and 4 p.m. At 8 p.m. the Litany is read and there is a sermon. Communion service every Sunday at 8 a.m. and after the 11 a.m. service.

*Omnibus Route,* Champs Élysées; *Stations de Voitures,* at the top of the Champs Élysées, and in the Place de la Concorde.

**English Orphanage, The,** 35, Boulevard Bineau, Neuilly, is also under Miss Leigh's direction. This building was a bequest of the late M. Galignani. The title will sufficiently explain the nature of the establishment. Of this, and the last-named institutions, Dr. Bishop, 114, Rue de la Boétie, is the honorary physician.

**Esplanade des Invalides.**—A large space between the Hôtel des Invalides and the river, facing the Pont des Invalides.

**Établissements de Bouillon.**—Under this heading—which, however, is usually shortened, and called "les bouillons," or "un bouillon," as the case may be—are meant eating-houses, large enough to supply room and food for a considerable number of people. In all cases the words "Établissement de Bouillon" are written up outside the house in large letters, and the houses, when their aspect is once known, are easily distinguishable. Some of these bouillons are large, and yet at times and in certain establishments, a party of three or four may find difficulty in procuring places. At the bouillons you breakfast or dine always "à la carte"—that is, eating and drinking what you want, and paying for each commodity according to the price set down upon the bill of fare. The object of these bouillons is to provide good and wholesome food at moderate prices. It may be serviceable to give here a general idea of the prices charged, for there is not much difference in the t

in all these establishments. A plate of soup will cost from 20 to 40c.; hors d'œuvre, or little delicacies, intended to whet the appetite, or to while away the time as more solid food is being prepared, will cost from 20 to 50c.; fish from 40 to 75c., or sometimes a plate of fish not in full season will cost 1f.; entrées from 40 to 80c.; roast meat from 50 to 90c.; vegetables, depending upon the different kinds, and upon the time of year, from 25c. to 1f.; cheese, 20 to 40c.; sweets, confitures, or preserves, of various kinds, from 30c. to 1f.; fruit will vary from 30c. to 1f., according to the season. Vin ordinaire usually costs 1f. a bottle, or 50c. the pint bottle. A carafon, or quarter of a bottle, served in a small glass decanter, is sometimes asked for, and this is charged 20c. The wine most usually asked for is either Mâcon or Bordeaux, and both these wines cost 1f. 20c. the bottle, or 60c. the small bottle. More expensive wine may be had, but, in proportion to the number of people who breakfast or dine in these bouillons, it is not often demanded. Coffee may also be had, 40c.; but the coffee in these restaurants is usually not so good as in the cafés. It may be seen, therefore, that a man with a hearty appetite may breakfast at a bouillon for 2f. or 2f. 50c.; and he may dine there for 3f. or 3f. 50c. His bill will amount to a little more or a little less, as he chooses to regulate his expenses. But there is another small item in the expense that must not be forgotten: the "pourboire," or gratuity to the waitress. The attendance is most usually done by girls or women. They are generally quick, obliging, and well-mannered; and, as a rule, their service is better done, and is also perhaps more agreeable, than that performed by men waiters. A small sum *of 15 or 20c. for breakfast, and 20 or 25c. at dinner for each person, is usually given. The custom is, before going away to leave this money upon* the table at which you have been sitting. Should the waitress not be present at the time, the money so left will be quite safe; everyone knows what it means, and when she returns she puts it into her pocket. It is by the gratuities that the women are paid, for they receive no wages from their employers.

A few words as to the routine, or order of going in these bouillons may be useful. When you enter the establishment a man seated near the door gives you a card or piece of paper; you take this with you, and lay it down on the table at which you are going to sit. In most of these houses there is another room on the entresol-floor, so that if on the ground-floor you do not see vacant places you may try your luck upstairs. If you be with others, and all are going to dine together and divide the expenses jointly, as you come in you ask for a card for two or three or four persons. If you be more than four, it may be well to ask for more than one card, stating how many you are. Sometimes the girl will let the card remain on the table; in other houses she will carry it about with her, putting it inside her pinafore, or the long white apron she wears. Upon this printed paper she marks down the price to be charged for each dish you have asked for. You choose your dinner from a bill of fare which the waitress will bring you if it is not already on the table. A foreigner may find at first some little difficulty in reading this strange-looking document, because the writing seems peculiar. It is also not always quite distinct; but patience will overcome many troubles. After a little inspection you will find what you want, and you will soon learn the geography of the chart. When you have done your dinner you have then to pay for it. You may pay for it yourself at the cashier's desk, or you may, very commonly, though not always, ask the waitress to get the bill made out for you. In those establishments where

the women are allowed to perform this service for the customers the better plan is, if you are not sure of your own powers of calculating in French money, to give her a piece of 5f., or 10f., or 20f., and she will soon return with the bill marked as paid, and will give you the surplus change. Mistakes in this way may of course occur, but it is certain they are very rare. In some of the Duval bouillons this practice is not encouraged; it would be practically impossible to carry it out universally. In these cases each person has to present his card at the caisse, or cashier's desk, and the addition is made often with wonderful rapidity. Women also perform this office, and it seems that they do it well. The sum you have to pay is written down upon your card, it is then copied out on a sheet of paper kept for the purpose, and the day following, or two days afterwards, both are compared, and the one made to tally with the other. The cashier is held responsible to the administration for any deficiency. In a word, it may be said that the accounts —so far as the public are concerned— are managed simply, and they are kept with much accuracy. As you leave the establishment you return your card to the same man who gave it to you as you came into the house.

In all these "établissements de bouillon" the wine is not so good as the food, and, indeed, is hardly what it ought to be. Since the phylloxera has ravaged so many of the French vineyards, the wine drunk by the great body of the people in Paris has very sensibly deteriorated. In the *Temps* newspaper there were, in the summer and autumn months of the year 1880, some ably-written articles, pointing out with much clearness that the wine drunk daily in Paris by nearly 2,000,000 people was very far indeed from being *the pure and unadulterated* juice of the *grape. Of the vin* ordinaire it cannot *be said that "there* is not a headache in *a hogshead of it."* The wine supplied in the "établissements de bouillon" is less good now than it was in 1874 and 1875, that is, after the French people had paid all their war indemnity to the Germans. However, you may drink what you want at dinner, and probably with no ill effect. Those who are thirsty, and who do not like drinking much wine, will find that the Eau de St. Galmier (60c. a litre, and 30c. a half-litre bottle) will mix admirably with the light claret. The peculiar property of this water is to assist the digestion; it is very slightly effervescent. Indifferent soda water (ask for a *siphon*) may be had at about the same price. In some of the bouillons English bottled beer may be had, and French or German beer in all. The eatable food is usually good and wholesome. In the hot weather the beef and mutton may sometimes be a little tough, but, with strong teeth and a good will, many little difficulties will disappear. Those of delicate stomach may do well perhaps to abstain from eating those dishes which from their names proclaim themselves to be a réchauffé of food that has been cooked before. The ragoût de mouton puts us in mind of what at school we used to term "resurrection pie." Also there are people who always avoid eating much sauce with their food; but they have already learnt that lesson before coming to Paris.

In the following list will be found some of the "établissements de bouillon" in Paris. It would be impossible and unnecessary to give them all, for new ones from time to time appear upon the scene, a proof that the institutions are popular. Those belonging to the Duval Company are given first:

6, Rue Montesquieu.
11, Boulevard St. Denis, and 141, Boulevard de Sébastopol.
21, Boulevard Montmartre.
27, Boulevard de la Madeleine, and 10, Place de la Madeleine.
11, Boulevard Poissonnière.
26, Boulevard St. Michel, and 2, R[illegible] de l'École de Médecine.

47, Rue de Rivoli.
63, Rue Lafayette (Place Cadet).
10, Rue du Pont Neuf.
1, Rue du Quatre Septembre.
45, Rue de Turbigo, and 250, Rue St. Martin.
7, Rue des Filles St. Thomas.
18, Rue de Buci.
2, Rue Beauregard.
8 and 10, Rue Sartine.

It may be said that the four last mentioned are small, and not so inviting in appearance as the others. The establishment in the Rue Montesquieu is the largest, and there the attendance is done by men waiters. Of the other bouillons, some have lately been bought by the Duval Company, and are styled "Les bouillons de Paris." However, in this list all may be classed together:

Avenue de l'Opéra, at the corner of the Avenue and the Rue des Petits Champs.
60, Boulevard de Sébastopol, at the corner of the boulevard and of the Rue aux Ours.
13, Rue de Rome, at the corner of this street and the Rue de la Pépinière. (Here there are men waiters.)
17, Place de la République, and another entrance, 4, Rue de Meslay.
10, Rue Vintimille, at the corner of that street and the Rue de Boulogne.
Rue St. Honoré, at the corner of that street and the Rue des Pyramides.
160, Rue Montmartre. (Here there are men waiters.)
60, Rue du Faubourg Montmartre, at the corner of the faubourg and the Rue de Maubeuge.
48, Rue du Faubourg Montmartre, and 52, Rue Lafayette, at the corner of these two streets.
34, Boulevard St. Michel.
17, Place St. Michel.

There are many other houses over which one may see the words "Établissement de Bouillon;" but the judicious stranger in Paris will do well generally to look before he takes his leap. "Trust not to appearances," like many other wise-saws known to us chiefly because of their foolishness, is not a good maxim for travellers.

**Étienne du Mont, Saint.**—Place du Panthéon, behind the large church. St. Étienne du Mont dates from 1121, but it was then only a chapel, which was enlarged in 1222. The church was again enlarged, and we may say rebuilt, in the 16th century. It dates in fact principally from that time. The eastern side was begun in 1517, and building went on as late as 1588. This is perhaps the most curious of all the churches in Paris; it is certainly one of the handsomest, and the interior affords a pleasant contrast to that of the large Panthéon, built half in imitation of the Grecian models. The first thing that strikes us as we enter the church is a large and very ornamental stone screen, placed there in 1600, dividing the nave from the choir. There is also here an unusual triforium above the low arches of the nave and of the choir. There are no transepts, and in the interval between the nave and the choir, where the transepts would naturally come, the triforium is discontinued. The pillars supporting the triforium are quite round, the arches between the pillars are round, and over the triforium there is superposed another row of round pillars and also of round arches. Over these upper arches in the nave are the clerestory windows, in which there is some old stained glass. In the choir the pillars supporting the triforium, and also those above it, are rounded as in the nave, but the arches between these two rows of pillars are the plain pointed arches common in the 16th century. On the outsides of the triforium—that is, on the sides towards the aisles, both in the nave and in the choir—there is a circular projection like a bay window, made probably so as to allow one to pass along the gallery. There is some fine old stained glass in this church, especially in the

Chapelle des Catechismes. This is the work of Nicolas Pinaigrier, who lived in the 16th century, and it is said to be the best old stained glass in Paris. The entrance to this chapel is made from a door behind the altar leading to the sacristy. On the right hand of the choir there are two very richly-ornamented chapels, dedicated to Sainte Geneviève, the patron Saint of Paris; and there is here also a tomb raised in her honour. Underneath this church now lie the remains of Eustache Lesueur, of Blaise Pascal, and of Jean Racine. The outside of St. Étienne du Mont is somewhat different from the inside. The west front is decorated profusely in the Renaissance style, but there is about it little of the false elegance common among the imitators of the Renaissance architecture. This was added in 1610. It has lately been very carefully restored. On the north side there is a square tower, and at the top a small round turret.

*Omnibuses* and *Tramways*, Boulevard St. Michel and Boulevard St. Germain. A line of *Omnibuses* also start from the Place du Panthéon for Courcelles. *Station de Voitures*, Place du Panthéon.

**Eugène, Saint,** is in the Rue Ste. Cécile, on the left-hand side of the Faubourg Poissonnière, going northward from the Boulevard Poissonnière. This church was begun in 1854, and finished in 1855. It took only eighteen months in building, because a great portion of the structure is of iron. The formation of the upper windows and of the arches between the pillars is like those of the 16th century. There are no transepts in this church, and the choir is placed inside the altar-rails. There are two rows of aisles on each side of the nave, and above the second aisle there is an iron gallery running the whole length of the church. The pillars supporting this gallery are of iron, and we see iron pillars also on each side of the nave. This church is very dark. It does not stand in an open space, and n all the windows there is stained glass. The outside of the church is not architecturally remarkable.

*Omnibuses*, Boulevard Poissonnière; *Station de Voitures*, Rue de Trévise.

**Eustache, Saint,** situated on the north side of the Halles. On the east side of the church there is an open space, from which commence the Rue Montmartre, the Rue Montorgueil, and the Rue de Turbigo. Upon a marble slab inside the building we see that there was a curé of St. Eustache in the year 1223, but the present church was commenced in 1532 and finished in 1642. The façade at the west side was begun in 1752 upon the designs made by Mansart de Jouy; it was for a while abandoned, and afterwards resumed in 1772. The northern tower is finished, but the southern tower is yet incomplete. This façade of the church is not at all pleasing. The church of St. Eustache is deservedly considered one of the finest in Paris, but there is about it a discordance in design which at first gives us a curious feeling of surprise. It has been attempted here to unite the Grecian and the Gothic architecture, and partly owing to the grand loftiness of the building and its large proportions, a very fine church has been built; yet if we examine the whole and compare one bit of ornament with another, we shall see at once how different are the ancient and the modern styles. We do not get a really fine view of the interior until we can get into the middle of the nave. The nave of St. Eustache is higher than that of any other church in Paris. The arches between the pillars are rounded, and against the pillars are placed Corinthian pilasters. The ornamentation generally upon the pillars is Grecian. The pillars and the arches between them are everywhere the same, and so are the windows in their general formation. The arches of the triforium are of the same character as those below. On the right-hand side of the nave there is a handsome pulpi

and opposite to this there is a large banc d'œuvre, upon which are engraved the names, with dates, of all the curés of St. Eustache. The side-chapels are decorated with frescoes, some of which deserve attention. In the Chapelle de la Vierge, in the apse behind the choir, there is a statue of the Virgin by Pigalle; the frescoes here are by different artists. In an adjoining chapel there is the tomb and statue of Colbert, Louis XIV.'s minister. This was the work of Coyzevox, done early in the last century. Very many of the works of art which formerly adorned St. Eustache were destroyed during the revolution at the end of the last century. The organ in St. Eustache is reputed to be the best in Paris, and upon great fête-days people crowd into this church to hear the music. Also upon the night of the 31st of December this is one of the churches to which people go to await the coming of the New Year.

*Omnibuses* start from and pass by the Pointe St. Eustache, by the side of the church at the commencement of the Rue Montmartre; *Tramways* run along the Rue de Turbigo and the Boulevard de Sébastopol; *Station de Voitures*, between the church and the Halles.

**Evangelical Chapel—Wesleyan Methodist Church,** 4, Rue Roquépine (leading out from Boulevard Malesherbes between Nos. 39 and 41).—English services: Sunday, 11.30 a.m. and 7.30 p.m. A sermon on Sundays at 2.30 p.m. and on Wednesdays at 8 p.m.

*Omnibus Routes.* Rue de la Boétie and Faubourg St. Honoré; *Tramways*, Boulevard Haussmann and Boulevard Malesherbes; *Stations de Voitures*, Place de la Ville l'Évêque and Boulevard Malesherbes, near the Madeleine.

**Excursions.**—The principal excursions *from Paris are* Versailles, St. Cloud, St. Germain, St. Denis, and Vincennes.

*To Versailles* one may go by the Western Railway, either from the St. Lazare station (la rive droite), or from the Gare Montparnasse (la rive gauche); but a return-ticket will not enable one to come back except by the line for which it was issued. For most tourists, starting from a fairly-central part of Paris, the Gare St. Lazare will be the most convenient station. Most of the trains on this line take 50 minutes; some are rather quicker. On the other line 40 minutes is the usual time taken. A tramway also goes to Versailles, starting from the Quai du Louvre; but the journey is long and uninteresting.

For *St. Cloud* St. Lazare is the railway station; usual time about half-an-hour. Another, and perhaps pleasanter way of going to St. Cloud, is to take the steamboat from the Pont Royal. (*See* STEAMBOATS.) They start every half-hour during the summer months. In this way one may see something of the river Seine, though not the most picturesque part outside the walls of Paris.

To *St. Germain.* Start from St. Lazare station. Average time about 50 minutes.

To *Vincennes.* Train from the Place de la Bastille about 15 minutes. And *see* also TRAMWAYS, lines 6 and 7 (line 6 is the one nearest to the forest).

To *St. Denis.* (*See* ST. DENIS, end of article where means of transport are given).

**Exhibition of 1878, Summary of Balance-Sheet.**—The balance-sheet of the last Paris Exhibition has been laid before the Chamber of Deputies, and the net result shows a loss of more than one million and a quarter sterling! Some of the statistics set forth in this balance-sheet have been published by the Paris newspapers, and from one of these reports the following items are taken.

It unfortunately happened that the receipts were below, and the expenditure was very much above the estimates made. Yet the entries seem to have

been numerous, for they amounted to more than 16,102,000 (to the Exhibition of 1867 the entries were not quite 9,063,000); but it was calculated that the receipts (that is for entry money) would produce 14,000,000f. and they fell short of 13,400,000f. This falling off is attributable to the persistent bad weather, which kept many Parisians indoors, and prevented also many of the country farmers, who were uneasy as to the state of the crops, from coming to the capital to see the great show. The sale of materials when the building was taken to pieces produced only 3,440,000f., and 4,000,000f. had been expected. With the concessions and subventions made by the town of Paris the total receipts amounted to 24,350,000f., but the estimates had gone as high as 25,235,000f.

But the great deficit in the balance-sheet is shown by the increase of expenditure over the estimates. The expenses exceeded the calculations made by over 20,000,000f. The first estimate presented to the Chamber of Deputies was for 35,313,000f., but the total cost came to 55,775,000f. A net loss of 10,000,000f. had been expected from the first, but it was found at last that the loss had been more than three times that sum. Except in matters quite secondary, the amount spent was in every case over the sum that had been anticipated. There had been 52,835 exhibitors, of whom 26,963, or rather more than half, were foreigners. This item had been reckoned at 1,700,000f. and it amounted to 4,000,000f. There were 8569 more prizes of different kinds given away than had been anticipated. The whole bill for construction was in excess by 5,000,000f.; and the gardens cost nearly 2,000,000f. instead of 1,000,000.

In a word, the expenses amounted to 55,775,000f.; the receipts to 24,350,000f. The estimated *deficit* had been but *10,000,000*; the real deficit was *31,425,000f.*

*The million* and a quarter sterling that France will have to pay will count as nothing if the people enjoyed themselves. If the Exhibition gave pleasure, the French are the last people in the world to cry out afterwards that their amusement cost them too dear. They have eaten their cake and they will gladly pay for it; for one of the theories of their everyday life which they practice with the greatest constancy would seem to be: What does it matter so long as we are happy? And the thirty-one million of francs is far from being all of it pure loss, for the Exhibition brought many people to Paris that year, who spent their money there instead of spending it elsewhere. It is said that during the time the Exhibition was open, the hotels and furnished lodging-houses gave accommodation to 218,622 foreigners—nearly 140,000 more than during the preceding Exhibition in 1867. And if, for the sake of easy arithmetic, we suppose that each foreigner spent £10, £2,186,220 would have so been brought into the country. As many as 7,000,000 persons were conveyed close to the gates of the Exhibition by the river steamboats alone; we may, therefore, imagine that the omnibuses and the cabs had similar good fortune. In some of the theatres the receipts were higher in the Exhibition year (1878) than in the year following; and the total increase to the theatres in 1878 over 1877 was more than 10,000,000f.

The Exhibition was not thought of and planned with a view to making a pecuniary profit; the idea was rather to show to the world how France had recovered from her misfortunes of 1870 and 1871, and how she could again come down into the arena of commerce, and struggle as before in the general competition for productiveness, in which all great nations must necessarily play their part. The battle-field is a large one, and in the year 1878 France showed herself not less backward in the race than she had been

in the great Exhibition eleven years previously.

**Fantaisies Parisiennes** (Théâtre des Fantaisies Parisiennes), 25, Boulevard Beaumarchais.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes du rez de chaussée des premières .. .. | 6 | 0 |
| Loges des premières .. .. | 5 | 0 |
| Baignoires .. .. .. | 5 | 0 |
| Fauteuils de balcon (1er rang) .. | 4 | 0 |
| ,, ,, (2e and 3me rang) | 3 | 0 |
| ,, d'orchestre .. .. | 4 | 0 |
| ,, des deuxièmes galeries .. | 2 | 0 |
| ,, ,, troisièmes .. .. | 1 | 50 |
| Stalles d'orchestre .. .. | 2 | 50 |
| ,, de balcon .. .. .. | 2 | 50 |
| Amphithéâtre de face .. .. | 1 | 50 |
| ,, ,, côté .. .. | 1 | 0 |
| ,, 3me galerie .. | 0 | 75 |

This theatre, situated on the Boulevard Beaumarchais, near the Place de la Bastille, was, until a few years ago, called the Théâtre Beaumarchais, but the name was changed probably because it was thought to be too high sounding, and to imply more than was actually meant. Operettas and light fanciful pieces are played here principally. The theatre has not many special attractions except to those who live in the neighbourhood.

*Omnibus Route* and *Station de Voitures*, on the Boulevard Beaumarchais.

**Faubourg.**—This word occurs so constantly in the daily life of Paris, that it may be well to examine for a moment what it means. The Dictionary of the French Academy says: "The portion of a town that is beyond its gates and its boundary line." And also that "it is now wrongly extended to imply those quarters of a town which originally were faubourgs: such as the Faubourg St. Germain and the Faubourg St. Antoine, *in Paris.*" *Yet this is the signification which inside Paris is usually attached to the word. Practically, the word "faubourg" is a name given to quarters in a town which have long* formed a portion of the town, and they have kept the name which those places bore when they stood outside the town boundaries. Neuilly and Vincennes may be both faubourgs of Paris, but they are most generally spoken of as Neuilly and Vincennes, as we should in London talk of Hampstead or of Sydenham. In this sense faubourg is synonymous with suburb, applying to a smaller town outside the limits of a larger one. The streets which now bear the names Faubourg St. Antoine, Faubourg du Temple, Faubourg St. Martin, Faubourg St. Denis, Faubourg Poissonnière, Faubourg Montmartre, and Faubourg St. Honoré, were at one time all outside the limits of the town of Paris. The fortifications marking the boundaries of the city have at different periods been moved further back; and nowadays the Faubourg St. Honoré and the Faubourg Montmartre are considered as much in the centre of Paris as were the Rue de Richelieu and the Rue Quincampoix two hundred years ago.

Originally the word was sometimes written *forsbourg*, thus showing clearly its derivation from the low Latin *foris burgum*, identical with our word suburb. And there is also a show of argument for the derivation *falsus burgus*; the word "faux" in French often being used in the sense of small or petty. "Un faux col," is a detached collar, such as one wears; "les faux frais" are spoken of as minor incidental expenses. In the 17th and 18th centuries the word was sometimes written "fauxbourg." But the older derivation *foris burgum*, degenerating into *forsbourg*, is upon the whole the most likely.

**Fête Days.**—Beside those Fête Days which may or may not be observed in every household, such as birthdays, wedding-days, and other anniversaries, there are in France certain days in the year which the Church or the civil law has ordained to be celebrated as

Fête Days. Those days which the Church considers as obligatory Fête Days are Christmas, Easter Day, Ascension Day (which is celebrated forty days after Easter, and therefore falls always upon a Thursday), Assumption Day, on the 15th of August, and All Saints' Day, on the 1st of November. Other days may be added, but they are of lesser importance. The legal Fête Days, according to the civil law, are Sundays, the 1st of January, Ascension Day, Assumption Day, All Saints' Day, and Christmas Day. For some years before 1871 Assumption Day was considered as the great national holiday, because it was the anniversary of the birthday of Napoleon I.; the national holiday is now celebrated on the 14th of July, the anniversary of the taking of the Bastille. Upon these civil Fête Days no legal writ may be served, nor may a man be arrested for debt. Shrove Tuesday (Mardi Gras) is a holiday only in the popular sense of the word; the people have chosen to make that day a holiday for themselves; and the glories of the Mardi Gras are becoming gradually lessened. The *bœuf gras* that was upon that day brought on to the Place du Palais Royal every year now no longer appears; that custom has ceased to exist since the Franco-German war. The Jour de la Mi-carême (Mid-Lent) is also the occasion of some popular rejoicing; but the two great holidays of the year, always regarded as such by the whole mass of the people, are the 1st of January (the Jour de l'An), and the 14th of July. The 1st of November, All Saints' Day, is also called *La Fête des Morts*.

This is the day that the Church has set aside for the commemoration of the dead. The three principal cemeteries of Paris (*see* CEMETERIES) are then filled with people who go to visit the graveyards, and to put flowers or immortelles upon the tombs of their lost friends. Père Lachaise is the cemetery which is always the most crowded. It is calculated that in the afternoon 100,000 people go there on the *Fête des Morts*. The crowd has to wait outside the gates, and a certain number only are allowed to pass in at a time as others go out by another gateway. In the forenoon the crowd is much less great. Many of the shops in the town are also shut upon All Saints' Day.

**Fêtes.**—Enough has been said in the article upon FOIRES to show what the fêtes held in the summer-time in the villages adjacent to Paris and suburbs of the town are like. The principal are the Fête de Neuilly and the Fête de St. Cloud; but they are not materially different to the Foire aux Pain d'Épice, held every Easter in the Place de la Nation, and they are hardly worth a visit from anyone whose stay in Paris is at all limited.

**Fishing.**—Everyone has heard of Dr. Johnson's definition of an angler: "A rod with a worm at one end and a fool at the other." Repetition has made of this a commonplace, and the saying comes into our minds pertinently enough when we see fishermen standing on the banks of the Seine in Paris with their rods in their hands, expecting that for their sakes a fish will allow himself to be caught. The close season sometimes begins on the 1st of April (every schoolboy knows what is meant by *le poisson d'Avril*) but more generally on the 15th of the month; and it will last until the 15th of June. Early on the morning of that day men and boys will be seen standing, often three and four together, talking and laughing, and so amusing themselves. An enthusiast will separate himself from the crowd, and will throw his line over one of the bridges, thinking that in the middle of the river, where the water is deepest, the biggest fish are most likely to lie. Sometimes by a happy godsend a fish is caught; it is very small, but the delight caused and the excitement among the bystanders is for the whil intense. The event happens too ra

to give rise to jealousy. If you want fish out of the Seine in the neighbourhood of Paris, the best way is to ask for it at a restaurant. The little gudgeon may then be worth their salt.

**Foire du Jour de l'An.**—Under this heading is meant the hundreds of booths (baraques) that are placed along the boulevards at Christmas-time. From the Madeleine nearly as far as the Bastille, a distance of three miles, wooden booths are placed along the boulevards on Christmas Eve, and they are allowed to stay there until the 6th of January. Not so very long ago these baraques were hardly seen upon the Boulevard des Capucines and the Boulevard de la Madeleine; but now the vendors of the small articles have found it worth their while to pitch their tents wherever the authorities will give them permission to do so. The goods sold are better than they used to be, and there is not the same uniformity in the display. A list of the things sold would reach from London to York; the difficulty is how to classify the articles so as to convey any definite idea. Perhaps a slapdash enumeration copied from a note-book will be the best. You may buy musical-boxes, workboxes, looking-glasses, statuettes, brushes and combs, cards, crockery, dolls and toys of every sort and kind, compasses, imitation flowers, ivory and mother-of-pearl ornaments, cheap jewellery, paint-boxes, neckties and scarves, men's hosiery generally, sticks, small carpets, gaiters, pocket-candlesticks, toy furniture, thermometers and barometers, sleeve-links, eye-glasses, spectacles, cutlery, spoons and forks, books, oranges, cigar-cases, pipes, match-boxes, cut glass, Christmas cards, letter-cases, portfolios, lamp-shades, magical puzzles, pens and penholders, satchels and wallets, toy swords, sabres, and musketry of all sorts, wind and *string instruments, pincushions, perfumes, pomatum, photographs, globes, puzzles, drums, conjuring tricks, gingerbread, macaroni, lollipops, prizes to be won by shooting*—and perhaps a hundred and fifty other things that it would be impossible to recollect. The vendors of these articles, if the weather be at all fine, usually have a good time of it for the fortnight after Christmas; but they have to stand the cold and to run the chance of influenza and catarrh. Perhaps when trade is brisk these bodily ailments seem to come but lightly. The sight in the evening is curious, and not a few people are amused easily and at a small cost.

**Foires.**—The two fairs at present most important to the minds of a certain class of Parisian pleasure-seekers are the Foire aux Jambons and the Foire au Pain d'Épice—Anglicé, Ham Fair and Gingerbread Fair. The Foire aux Jambons is always held on the Tuesday, the Wednesday, and the Thursday before Easter Sunday. On the Boulevard Richard Lenoir, leading in a direction between west and north-west out of the Place de la République, may be seen booths (baraques) with hams and sausages of many and very various kinds. The number of these wooden tents or boxes is considerable, and the sellers to attract buyers occasionally decorate their booths with grotesque drawings. One would not naturally think that half-a-dozen little pigs would dance very joyfully if they could see standing before them a rosy-cheeked butcher with a large knife in his hand; but the ham merchant hopes by such a picture as this to attract the attention of customers. Tradition tells us that the Foire aux Jambons was meant as a sort of extra penance, by which people might be allowed gradually to unlenten themselves. It was thought that by eating hogs' flesh in the week immediately after Easter the mortification of the natural desires of man would be very great, and that he who could restrain himself from eating other meat after his six weeks of previous fasting would assuredly be rewarded. Such is the

tradition; but it is very old, and may therefore not in all respects be true. Every year at the time of the Foire aux Jambons, there is on the Place de la République a sale of old iron—rattle-trap odds and ends, that one would think could not prove of much service to anybody, and certainly not worth an hour's time to any man who was however little employed. Still, old nails, large and small pots and pans of all sorts, spades, rakes, rings, coarse china, broken bedposts, pictures without frames and frames without pictures, statuettes, worthless-looking terribly old clothes, and soleless boots and shoes, continue to be exposed here every year. The wares are laid out on the ground early in the morning, and at nightfall they are folded up in old carpets or blankets and put away until the following day. Supposing a man were here to spend twenty francs, what would he get for his money? Perhaps we had better not examine too minutely.

The second fair, in point of date, and the most important of those that are now held in Paris, is the Foire au Pain d'Épice. This opens on Easter Sunday and lasts for three weeks. Sometimes leave is given to the merchants and others to keep their booths, etc. open for a week longer. The fair is held on the large open space now called Place de la Nation, formerly the Place du Trône, eastward of the Place de la Bastille. The gingerbread fair is curious and not uninteresting to those who like to see others laugh and enjoy themselves. The amusements are perhaps childish, and do not appear to be exciting; but they give great pleasure to many hundreds of people who go there merely for the purpose of laughing and disporting themselves gaily. Very rarely is there a disturbance or disorderly conduct. If the children eat too much gingerbread or too many sugarplums, and are ill the next day, that is a different matter. In the large round open place may be seen big swings and little swings, see-saws, diminutive railroads with ordinary-sized human beings in their diminutive trains, merry-go-rounds with two or three horses abreast. There are shows of different kinds—the man who can hold a red-hot poker between his teeth, and he who can drink boiling lead; there are of course gigantic women; there are monster boys and girls; there are theatrical performances of many kinds, from an imitation of the old mystery or miracle plays down to a parody of the modern fashionable drawing-room comedy; and there are panoramas showing all the wonders of the world, in which pictures of fearful accidents have usually given to them the place of highest honour. It is in the evening that the theatres are best filled. The prices of admission are from 25c. to 1f.; and not unfrequently after an actress has been much applauded she will come round among the audience with a box in her hand and ask for sous as this is her benefit-night. In the daytime the theatrical representations are of an indifferent kind. It is in the daytime that the mountebank principally exercises his profession, and though the calling is not glorious it is in this way that the man has to earn his bread for himself and his family.

The shopkeepers, or the holders of the booths at the fair, are generally quiet and respectable tradespeople. They have pitched their tents for three weeks out in the open air, and are therefore partly dependent upon the weather for customers. Gingerbread is a cake which is eaten more largely in Paris than in London, and that which is not sold one week is re-breaded and re-gingered, and again put up for sale the next week. Many kinds of lollipops are sold in these fairs, for sweetmeats of every kind are greatly sought after by the Parisians. It may be that the bulk of the French people do not eat puddings and tarts after their dinner so frequently as the English do, but they do not therefore spare t

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sugar-cane. What they miss in one way they take out in another. During the last century these fairs were more common in Paris than they are now. The Foire au Pain d'Épice and the Foire aux Jambons are the only two important fairs that have subsisted up to the present time. It is not likely that their number will become increased.

A *Tramway* to the Place de la Nation runs from the Louvre, passing the Place de la Bastille, also from the Place de la République, and a third line along the outer Boulevard, from La Villette. (And *see* FOIRE DU JOUR DE L'AN.)

**Folies Dramatiques** (Théâtre des Folies Dramatiques, Rue de Bondy), facing the Boulevard St. Martin.

1500 places.

PRICES OF ADMISSION.

FIRST OFFICE.

| | f. | c. |
|---|---|---|
| Avant scènes du théâtre (rez de chaussée) .. .. .. | 6 | 0 |
| Avant scènes (rez de chaussée) | 8 | 0 |
| Fauteuils d'orchestre .. .. | 5 | 0 |
| Avant scènes (théâtre 1er étage) | 6 | 0 |
| ,, ,, des premières .. | 6 | 0 |
| Loges de face .. .. .. | 5 | 0 |
| ,, ,, la 1re galerie.. .. | 3 | 0 |
| Fauteuils ,, ,, (1er) .. | 5 | 0 |
| ,, ,, ,, (2me) .. | 4 | 0 |
| Avant scènes du théâtre (2me étage) .. .. .. .. | 1 | 50 |
| Avant scènes des deuxièmes .. | 2 | 0 |
| Stalles de balcon.. .. .. | 2 | 0 |
| Avant scènes (3me étage) .. | 1 | 50 |

SECOND OFFICE.

| | | |
|---|---|---|
| Stalles d'orchestre .. .. | 2 | 50 |
| ,, de galerie .. .. | 1 | 15 |
| Deuxième galerie .. .. | 1 | 75 |
| Avant scènes 4me étage .. | 1 | 75 |

Many amusing light operas and operettas have come out at this theatre —viz. "La Fille de Madame Angot" and "Les Cloches de Corneville," both plays that are as well known and appreciated in London as in Paris. This house is not in the most central position in Paris, but it is nevertheless usually successful.

*Omnibus Route, Boulevard St. Martin; Station de Voitures, Boulevard St. Martin.*

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**Fontaines.**—There are in Paris many *fontaines* of different kinds; some of them are more or less ornamental, and others are merely taps, as it were, where people go with their pails to draw water for household purposes. It is well known that nearly all the porteurs d'eau in Paris are Auvergnats, or men from the old province of Auvergne, of which Clermont Ferrand was the chief town. Water is now laid on in the houses in Paris more commonly than was the case a hundred years ago, and the porteurs d'eau are therefore not so numerous. They used to stand round the fountains, waiting until their turn came; and would talk together in the patois of their country—sometimes laughing, sometimes wrangling, always vivacious—their words, or even the drift of what they said, being nearly unintelligible to many of the Parisians.

Some of the fontaines in Paris are handsome constructions, such as the Fontaine des Innocents and the Fontaine Louvois, neither of which is intended to supply the public with water for household purposes. The principal Parisian fountains are now given in their alphabetical order:

FONTAINES DE LA PLACE DE LA CONCORDE.—In the large Place de la Concorde there are two imposing-looking fountains, each one exactly like the other, which throw up water from the naiads below into the upper basin above. Water seems to come from every part of these fountains, and it is said that no other fountain in Paris pours forth so much water as does each one of these. The lower basins are a little small, and on a windy day the spray of the water will damp the ground for some few feet in front of the stone parapet. All the figures serving as conduit-pipes for the water are of course symbolical. The general effect is somewhat heavy, if the fountains be examined at all closely. They show to better advantage when the water is playing and when seen from

a distance. They were erected in the year 1840.

FONTAINE DES INNOCENTS. — This is one of the most celebrated of the fountains in Paris. The Square des Innocents, in which it stands, has elsewhere been mentioned. In the middle of the 16th century Henri II. ordered Pierre Lescot and Jean Goujon to construct a new fountain on or near to the site where the present fountain stands, and the edifice that we now see is in fact mainly their work, though the fountain is not quite the same as was constructed by them. The design was conceived by Lescot, and to Goujon we owe the decorations. Originally the fountain had only three sides, the fourth was added towards the end of the last century. Its form is that of a small quadrangular temple, built upon a high basement, composed of several basins rising one above the other. The side pillars are much decorated, and on the face of each there is a naïad in bas-relief. Above the main cornice there is on each of the four sides an ornamented attic; and at the top there is a small cupola which seems rather to take away from the graceful elegance of the whole, and to make the building appear short and stumpy.

FONTAINE DU CHÂTELET, so called because it stands in the middle of the Place du Châtelet. It is also called sometimes Fontaine du Palmier, because the shaft of the column resembles the stalk of a palm-tree. Around this column are five collars, on which are engraved the names of fifteen battles won by Napoleon. At the top of the chapter of the column is a semi-globe, on which there is a figure of Victory; and at the foot of the column are graceful figures of four women, representing Faith, Force, Prudence, and Vigilance. At the four corners the water rushes out from four gargoyles into the basin *below*.

*FONTAINE CUVIER*, at the corner *of the Rue Cuvier* and the Rue Linné, close to that entrance into the Jardin des Plantes where the line of omnibuses from Batignolles to the Jardin des Plantes starts from and halts. A symbolical figure of Nature, represented by a woman, is seated on a lion; underneath there are a crocodile and other amphibious animals. At each side there is a column. The upper cornice above the column is decorated, and on the entablature at the top are engraved the words, "Georges Cuvier."

FONTAINE GAILLON, in the Place Gaillon, at the converging point of the Rue de la Michodière and the Rue de Port Mahon. The fountain is placed here in a semicircular niche in the wall. On each side are Corinthian columns, supporting a cornice upon which there is a pediment. This is a pretty little fountain, and was erected in the year 1828. There had formerly been a fountain here, constructed in the middle of the last century.

FONTAINE GRENELLE stands in the Rue de Grenelle, between the houses bearing the numbers 57 and 59. It was designed by Bouchardon, and was erected by the town of Paris, in 1739. It forms in fact a sort of screen to the houses behind. The form is that of a hemicycle; in the middle there is a statue representing the town of Paris, and at the two sides are two other statues—the Seine and the Marne. The forms of these figures are graceful, and seem to deserve to be placed in a position where they can be seen to better advantage.

FONTAINE LOUVOIS, in the Place Louvois, Rue de Richelieu. Standing in the bottom basin of this fountain there is a short stone pedestal, against which are placed four bronze figures; and above these there is a large open basin in bronze, around which are small heads, serving as gargoyles, through which the water flows into the basin below. In the centre there are four nymphs in bronze—the Seine, the Loire, the Saône, and the Garonne—bearing

a small basin, through which water also falls; and again above this there is a sort of urn with four heads, from each of which the water is made to flow. There is no fountain in Paris more graceful than that in the Place Louvois. It was erected in 1839. The design was by Visconti and the figures were the work of Klagmann.

FONTAINE MAUBUÉE is one of the oldest in Paris. It is situated at the corner of the small Rue Maubuée and the Rue St. Martin. There was a fountain here in the 14th century; and it may be that the name of the street followed that of the fountain, for the word *maubuée* was intended to signify bad washing. The present fountain, which is in fact no more than a water-cock, is about 150 years old.

FONTAINE MÉDICIS is in the Luxembourg Gardens, not far from the entrance at the back of the Odéon Theatre. The fountain was constructed by Solomon Debrosse, at the time the Palais du Luxembourg was being built, and was intended as an ornament to the gardens. Its position has been moved within the last few years to make way for the new Rue de Médicis. The subject of the sculpture is Acis and Galatea being discovered by Polyphemus.

FONTAINE MOLIÈRE stands at the converging point of the Rue de Richelieu and the small Rue Molière, which at the other end runs into the Avenue de l'Opéra. The statue was erected in this spot in honour of the great dramatist, because it is generally believed that he died in the house now bearing the number 34, Rue de Richelieu, close by this monument. The inscription on the pedestal runs thus: "MOLIÈRE né à Paris, le 15 Janvier, 1622; mort à Paris, le 17 Février, 1673. Souscription nationale." The whole monument is due to the active efforts of M. Regnier, the well-known late Sociétaire of the Comédie Française. The statue was inaugurated on the 15th January, 1844. On each side of the pedestal there is a statue of a woman, one representing High Comedy and the other Light Comedy. Above the pedestal Molière is seated in a thoughtful attitude, holding a pen in his hand. The entablature is semicircular. There is a pediment, with a cornice above; and these are supported by four Corinthian columns. In the pediment there is placed an emblematic figure extending a crown to place it on the head of the poet. The figure of Molière is in bronze, and is the work of Seurre. The figures of the two muses were by Pradier; the rest of the construction is in marble, and is the work of Visconti.

FONTAINE NOTRE DAME, OR FONTAINE DE L'ARCHEVÊCHÉ.—This is a very pretty triangular-shaped fountain (a cross might almost be the word to apply, but the structure bears on it no cross), situated in the garden at the east end of Notre Dame. Near to the three angles at the base the water rushes out from gargoyles, there being three gargoyles at each angle. Over the gargoyles are three standing figures of angels. In the middle, between the three triangular pillars, there is a standing figure of the Virgin holding the infant Jesus in her arms. The small flamboyant spire is flanked by three smaller spires. The style of architecture resembles that of the east end of the cathedral; in the main outlines it is like the decorative Gothic of the 15th century, but there is also much ornamentation.

FONTAINE RUE DE L'ARBRE SEC is at the corner of the Rue de l'Arbre Sec and the Rue St. Honoré. It was formerly called the Croix du Trahoir, because criminals used to be executed near that place. A cross stood there many centuries ago. A fountain was afterwards built by François I., but that has also disappeared. The house that we now see decorated with stone cut in the form of stalactites, was built by Soufflot, in 1770.

FONTAINE ST. GEORGES, in the Place St. Georges, about halfway up the Rue Notre Dame de Lorette.

FONTAINE ST. MICHEL is at the converging point of the Boulevard St. Michel and the very short Boulevard St. André. This is one of the largest fountains in Paris. St. Michel is represented with his sword in his hand and trampling on the dragon; his right foot rests upon a stone, and his left on the beast. The figure of the angel is light and graceful; the design is in no way the same as that of Raphael's famous picture in the salon carré of the Louvre. At each side of the fountain, not much above the ground, are two griffins, through the mouths of which the water rushes into the basin. At each side of the statue there are two columns of red marble, and above the chapters of these columns stand four emblematic figures—Truth, Prudence, Force, and Justice. Above the cornice there is a marble slab bearing an inscription, that is now illegible, to the effect that this fountain of St. Michel was erected in the reign of Napoleon III., by the town of Paris, in the year 1860.

FONTAINE ST. SULPICE, in the Place St. Sulpice, in front of the church bearing the same name. Above and in the centre of three basins placed one above the other there is a quadrangular structure, on each side of which there is a niche containing the statues of Bossuet, Fénelon, Fléchier, and Massillon. The bottom basin of the fountain is octagonal.

**Fortifications, Les.**—From the histories of old Paris we learn that the town was always fortified from the earliest times; and the idea that military defence is necessary to protect the capital of a large country is still fixed in *the minds of the very* great majority of *the French people.* We need not now *go very far back* in our researches. *Vauban, the* great French military engineer of the 17th century, wished to encircle Paris with a double line of forts, but the project was never carried out. Towards the latter part of the reign of Louis XIV. France was not happy, the funds in the treasury were low, and Louis XV., his successor, had his mind otherwise inclined. In 1792 an alarm was started, and redoubts of earth were erected round Montmartre, Belleville, and St. Denis; but when the cause for terror ceased, the work was discontinued. After the Revolution of 1830, forts outside Paris were erected on the east and on the south side; but no enemy came to attack them. In 1833, Marshal Soult asked the Chamber to vote a credit of 35,000,000f. in order to build a permanent defence around Paris. The question of the money was not vetoed, but there came violent discussion as to the best mode of defence. Soult wished for detached pentagonal forts, eleven on the right bank of the Seine and six on the left. These were to contain each 1000 men, and were to be constructed with great strength and efficiency. But Soult was in the minority. The other side declared that detached forts could not be built so as to prevent the enemy from passing between them, and that it was bad strategy to allow the defenders of the country to be isolated inside their forts instead of building a continuous line of fortification so that the greatest amount of utility might be derived from the country's soldiers. Such were the arguments. They were urged for a while with great force, and then for some years nothing was done; nor was Paris invaded. In 1840, Thiers, then the War Minister, took advantage of the feeling of the nation, and proposed a vote of credit of 100,000,000f., declaring it absolutely necessary that the capital of the country should be protected. Soult was still strongly in favour of his old scheme, but at last he was beaten; and on the 1st February, 1841, the lower Chamber passed the bill. There was a struggle in the Chamber of Peers, but the Governm

measure was carried. The present continuous line of fortifications round Paris was begun immediately, and by almost miraculous labour the work was completed in 1844—at the appointed time. The great rampart that runs all round the city serves also as a means of collecting the octroi charges (*see* OCTROI); for provisions liable to duty, as they come into Paris, are taxed at the gates.

The line of fortifications around Paris is 39 kilomètres in length, or about 24 English miles. The line is zigzag in shape, made up of bastions and recesses. Each one recess and two half-bastions go to form what is termed a *front*. Along the whole circular line there are 94 fronts; each front is about 353 mètres in length. The wall is 10 mètres high, and around it outside there is a foss 15 mètres wide. Through the fortifications there are 65 openings, for locomotion of different kinds. These 65 openings are divided as follows: There are 50 *portes*, or uncovered roadways; there are 5 *poternes*, or covered roadways; and there are 10 *passages*, meaning exits or entrances, covered or uncovered, either for water or for railway trains. Inside the fortifications there is a military road, or a line of boulevards, named after the marshals of France who served under the First Empire; and upon these boulevards are at different intervals casernes, or barracks, each capable of holding 500 men.

Outside the city there were, before the Franco-German war, 16 detached forts. If we draw a line horizontally through the centre of Paris and extend it for a little way east and west of the city, we shall see that there are still 8 forts on the north and 8 forts on the south of that line. The forts are the same now as before 1870, though they *have since been strengthened*. Beginning *in each case on the east side*, to *the north of that line the forts are*: *Rosny, Noisy, Romainville*, Aubervillers, La Courneuve, La Briche, Gennevilliers, and Le Mont Valérien; and besides there were the redoubts of Montreuil and La Boissière, both situated between the forts of Rosny and Romainville. Around the southern half of Paris the 8 forts are: Nogent (sur Marne), Vincennes, Charenton, Ivry, Bicêtre, Montrouge, Vanves, and Issy. The late war proved that all these battlements were insufficient, or, at anyrate, were ineffectual against the long range of modern artillery. The existing forts were strengthened, and three more were added: one, the Double Couronne du Nord, immediately north of St. Denis; another at Pantin, close to Romainville; and the third at La Faisanderie, south of the Bois de Vincennes. Besides this first outer line of defence, a second and wider circular line of forts was constructed after the war, at a still further distance from Paris. There were built 24 new forts, of which the greater number appear to be placed upon the south side of the town. Still keeping to the same horizontal line through Paris, on the north of the line, beginning at the east side, there are forts at Chelles, Vaujour, Stains, Montlignon, Cormeilles, Aigremont, and St. Jamme; on the south side there are the forts at Noiseil, Lognes, Pontault, Tête de Pont, Sussi-en-Brie, Yères, Villeneuve, Ablon-sur-Seine, Chatillon, Palaiseau (here there are three forts), Villeras, St. Cloud, Haut-Brie, St. Cyr, and Marly.

'Since the war the authorities, all over France, have become very chary of showing their strong places to strangers, whether they be foreigners or Frenchmen. It is not, therefore, probable that the ordinary tourist or sight-seer, unprovided with powerful official influence, would be admitted to any of the forts about Paris.

**Fourrière, La,** has practically the same meaning as the English word the pound or prison in which stray

animals are enclosed. The fourrière in Paris is in the Rue de Poissy, on the south side of the river, near the Pont de la Tournelle, and running across the Boulevard St. Germain. Stray animals wandering about the public thoroughfares may be put into the fourrière, or a beast may be seized in payment of a fine or for an unpaid debt, and be kept in pound until the fine or debt be paid; or in case of non-payment the beast may be sold. No animal is received unless by sanction of the police. Anyone who thinks he may find a lost animal in the fourrière may visit the stables, but he must be accompanied by an authorised inspector. If an animal has any infectious disease it is separated from the others. The beasts are fed and their wounds are dressed. Their food is rationed out to them according to certain prescribed regulations. Stray animals not reclaimed within a week are sold; and no animal can be restored to a claimant without the sanction of a properly-constituted authority.

**François Xavier, Saint,** is situated on the Boulevard des Invalides, a little way south from the Place Vauban. This church dates from 1860–75, but it is not yet wholly finished. It is intended that the altar-piece shall be of marble. The church is composed of a nave and an apse; there are no transepts, and there is no division in the church set apart for the choir. The apse of the church is unusually large, and in it there is a large chapel. In this church the altar is placed at the west end of the building.

*Omnibuses* start from the École Militaire for the Place de la République. *Tramway*, Avenue de Villars. *Station de Voitures*, Boulevard des Invalides.

**Fuel.** — Wood is burned for the purpose of heating sitting-rooms very much more commonly in France than in England; but people have found during the last twenty years that coal is cheaper; and coal is therefore in many houses taking the place of wood. Still the wood fire is generally preferred as being cleaner, and giving out a softer heat. Some people find that coal gives more heat, and they therefore burn coal; others burn coke as being cheaper still. The coke fire will warm a room thoroughly, but it is often troublesome to light; you want a good supply of small wood laid under the coke so that the gasless coal will take fire; and coke is also troublesome to keep lighted, for it wants watching, or it will go out. Stoves, too, are not unfrequent in Paris, though less general than in Germany; and hot-air stoves (calorifères) may be seen in many houses. The furnace of the calorifère is, of course, in a room apart, in an underground cellar, and from this cellar there are pipes communicating with other parts of the house. These hot-air stoves, when the weather is really cold, will not alone be sufficient; but when there is a good hard frost and a Parisian bitter north-east wind blowing against the windows, there will be found few people to object to the additional invisible heat of a stove. In England stoves do not find much favour, but they have their advantages—among others economy. We find the stove heat to be unpleasant; it is not bright and cheerful. We cannot easily toast either our bread or our feet in front of a stove; but the stove will very often at a lesser cost than the open fireplace give warmth to a greater number of people, and will, at any rate, keep our teeth from chattering. As in London, gas stoves and gas fireplaces of different kinds have been introduced into some houses in Paris; but as yet the practice has not become general. Movable stoves, too, in which charcoal is burnt, are used; but from want of some precaution, or from some negligence, unhappy accidents have occurred from these stoves, which are otherwise very convenient.

**Gaîté** (Théâtre de la Gaîté), Square des Arts et Métiers, Boulevard de Sébastopol.

2000 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée) .. | 8 | 0 |
| ,, ,, 1re galerie .. .. | 8 | 0 |
| ,, baignoires .. .. | 8 | 0 |
| Baignoires .. .. .. | 6 | 0 |
| Loges de la 1re galerie .. .. | 7 | 0 |
| Fauteuils ,, (1er rang) .. | 7 | 0 |
| ,, ,, .. .. | 6 | 0 |
| ,, d'orchestre .. .. | 5 | 0 |
| Avant scènes (2me galerie) .. | 4 | 0 |
| Loges (2me galerie) .. .. | 4 | 0 |
| Fauteuils (2me galerie) .. .. | 4 | 0 |
| Stalles ( ,, ) .. .. | 3 | 0 |
| ,, d'orchestre .. .. | 4 | 0 |
| ,, de parterre .. .. | 3 | 0 |
| Avant scènes (3me galerie) .. | 2 | 50 |
| Stalles (3me galerie de foyer) .. | 2 | 50 |
| ,, ( ,, de côté) .. | 2 | 0 |

This theatre dates as far back as 1772, and was then intended for pantomime and rope-dancing performances. It has often had a very uphill battle to fight, but it has always managed to hold its own before the world. In 1864 the house was pulled down to make way for a new street, and a new theatre was built in the Rue Papin, one of the sides of the Square des Arts et Métiers. The Boulevard de Sébastopol forms another side of this square, at right angles to the theatre. There has lately been a change of management in this theatre, and the house re-opened in the spring of 1881 with Victor Hugo's "Lucretia Borgia."

*Omnibus Route*, Boulevard St. Denis; *Tramway*, Boulevard de Sébastopol; *Stations de Voitures*, Boulevard St. Denis, or on the other side of the theatre in the Rue Réaumur.

**Galignani's** Office in Paris, 224, Rue de Rivoli, is known to most Englishmen who travel abroad. The English paper which bears his name is *issued twice* a day (40c. each issue), *and has a very wide circulation* all over *the Continent. The terms of subscription for Paris are 10f. for 1 month; 28f. for 3 months; 112f. for 12 months.* English books of all kinds may be bought at Messrs. Galignani's office.

Messrs. Galignani have also a circulating library of English and French books. The terms of subscription are as under:

| PRICES FOR | 3 VOLS. | 5 VOLS. | 8 VOLS. |
|---|---|---|---|
| One Week .. | 2 fr. | 3 fr. | 4 fr. |
| One Month .. | 6 ,, | 10 ,, | 14 ,, |
| Three Months | 16 ,, | 26 ,, | 38 ,, |
| Six Months .. | 28 ,, | 46 ,, | 70 ,, |
| One Year .. | 52 ,, | 80 ,, | 120 ,, |

The following regulations are in use with regard to the books borrowed: 1. Subscriptions are paid in advance, and fifteen francs left as a deposit, which will be returned at the expiration of the subscription. 2. Books may be changed every day, Sunday excepted. 3. Subscriptions are considered as continuing until every book is returned. 4. To prevent disappointment, subscribers are particularly requested to send a list of ten or twelve works, in order to supply the place of those which may chance to be out. Those most desired to be so indicated. 5. For the general convenience no new works to be kept more than a week. 6. If one volume of a work is lost the complete set must be paid for or replaced. If a book be written in, torn, incomplete, or damaged, that book to be paid for. 7. The subscription will be forfeited if the books are lent to non-subscribers; nor is it allowed to exchange books with other subscribers.

**Gardens, Public.**—These are all spoken of under their respective headings, but the names may be again mentioned here. Le Jardin des Tuileries, Le Jardin du Luxembourg, Le Jardin du Palais Royal, are the principal. Then there are gardens in the three large parks, Les Buttes Chaumont, Le Parc Monceau, and Le Parc Montsouris. And in many of the

PLACES and SQUARES there is at least some grass and green foliage, with benches and free seats for those who like to use them. For the use of the chairs, when they are to be found, a small payment, 10c., is generally asked.

**Gas.**—It was not until the year 1817 that gas as a means of lighting was used in France. Winsor, who had founded a company in London in 1812, came to Paris in 1816, and in the following year the Passage des Panoramas, the Palais Royal, the Luxembourg, and the galleries round the Odéon Theatre were lighted with gas. But for many years the outcry against it was very strong. In 1820 the French Government established, under Pauwels, a Gas Company, and in 1823 another Gas Company endeavoured to form itself, and permission to this effect was given by the Préfet de Police; but people who lived near to where the fabrication was to take place feared evil results, and the permission was annulled by higher powers. But in August, 1824, laws were passed conducive to the manufacture of gas. Still, every evil was imputed to the manufacture of the new kind of foul air. The Rue de la Paix was not lighted by gas until New Year's Eve in 1829. Gas works have increased since those days, and they are now, all over France, classed among the dangerous and inconvenient establishments of the second class. As regards Paris, in the year 1855 all the gas companies were fused into one. It is estimated that in 1881 there were 49,000 gas-burners in the streets of Paris. The gas factories are under the control of municipal authority, entrusted with the duty of carrying out the necessary provisions. In Paris the laws relating to the safe keeping of the gas-pipes inside the houses form part of the functions of the Préfet de Police.

*The Compagnie Parisienne d'Éclairage par le Gaz, 6,* Rue Condorcet, *has the monopoly of supplying gas to all the householders* in the town, and they can practically fix what terms they please as to payment, etc. They will sell, or let a gas-meter upon hire, charging for it, if the meter is hired, 1f. 50c. a month and upwards, depending upon the size, and the charge for the gas burned is 30c. for every cubic mètre. The mètre in long measure, as we know, is 39 inches. It is estimated that one ordinary burner, such as would be placed in a dwelling-house, would consume six centimes' worth of gas in an hour.

Naturally enough there is now strong rivalry between the gas company and the supporters of the electric light. There are those who say that the charges made by the gas company are excessive, and therefore they are inclined to wish all prosperity to the new mode of lighting. The world at large may now reasonably hope that, as regards lighting the streets, electricity will at length gain the victory. At the present time—early in 1882—one may see very well the contrast between the older and the modern light by standing at night at the angle formed by the Avenue de l'Opéra and the Rue du Quatre Septembre. In the last-named street there are four large gas-burners to each lamp-post; the effect is very brilliant, but is it worth the money expended? And cannot electricity give us equal or a better light at a lesser cost?

**Germain des Prés, Saint,** at the corner of the Rue Bonaparte and the Boulevard St. Germain. This is said to be the oldest church in Paris in which service is now performed; and that which now remains is a portion of the old abbey of St. Germain des Prés. The abbey was founded by Childebert I. in 543, in the middle of the prés—that is, of the fields, on the left bank of the Seine—upon the ruins of a small temple of Isis, at the request of St. Germain, Bishop of Paris. The abbey was dedicated by St. Germain in 558, on the day that King Childebert died. St. Germain himself was buried be

in 576, though, as we have seen above, the church St. Germain l'Auxerrois was built a century later, so that his body might lie in holy ground. It is not always easy to read the events of early history correctly. For a long number of years this was the most splendid monumental building in or near to Paris—for then the precincts of the town did not extend so far westward—but it was more like a citadel than like a church. It had the form of a cross, and at three ends there were three large square towers. In the 9th century it was five times pillaged by the Normans, and was completely rebuilt at the end of the 10th century by the abbé Morard. The Pope Alexander III. —he who laid the foundation-stone of Notre Dame—dedicated the new church in 1163, the same year that Notre Dame was begun. The principal entrance to the abbey was from the Rue de Buci; it was fortified by walls and towers, and these were commanded by a foss filled with water. The abbey of St. Germain des Prés was singularly rich. In the 18th century the abbot enjoyed an income of 172,000f.; the income of the establishment was 350,000f. In 1790 the abbey was suppressed; the buildings became the property of the State. Of the library a portion was burnt; the remainder now forms a portion of the Bibliothèque Nationale. The archæologians say that the west front tower, or at least the lower part of it, is the same as that built by Childebert. There were originally three clock towers, one on this gateway and the others over the two transepts, but these were taken down in 1821. So very many alterations have necessarily taken place in this old church, that we must now look at the building as it is. Within the memory of men still living *the church has been completely restored. The interior is now painted all over, and there are some who do not like to see the walls so completely* covered with paint; but perhaps the paint was necessary to cover other eyesores or signs of apparent decay. The frescoes are good, but one wants a bright day with sunshine to see them. They are the work of Hippolyte Flandrin, who died before he had completely finished his labours. The style of architecture is Norman; and in the apse, which is the oldest part of the church, we may see the change from the round arch of the Normans to the early French slightly-pointed arch which first came into vogue after their date. The change from the round to the slightly-pointed windows may be seen outside the church, especially on the south side, the side facing the Boulevard St. Germain. And here also may be seen architecture of a very much later date. The south transept, and the entrance-door beside it, would seem to belong to the 17th century.

*Omnibuses*, at the corner of the Rue de Rennes and the Boulevard St. Germain; *Tramways* pass along the Boulevard St. Germain, and along the Rue de Rennes, starting from immediately opposite the church; *Station de Voitures*, Boulevard St. Germain, by the side of the church.

**Germain l'Auxerrois, Saint,** is situated facing the Colonnade du Louvre, the Rue du Louvre running from south to north between the two. This church was built originally by Chilpéric, early in the 7th century, to place in it the body of St. Germain, bishop of Paris; and it was therefore dedicated to St. Germain. In the 9th century the form of the church became changed, and it was then called St. Germain le Rond. Later in the 9th century, this was one of the churches in Paris ravaged by the Norman pirates. They turned it into a fortress, and built a rampart round about it; afterwards, when the church no longer served their purpose, they set fire to the fortress and decamped. The church was rebuilt early in the 11th century, by Robert

le Pieux, king of France, and was then called by its present name, St. Germain l'Auxerrois, to distinguish it from St. Germain des Prés, but we do not know the signification of the word Auxerrois; and of this edifice nothing now remains. The front of the church, built by Robert le Pieux, was rebuilt by Philippe le Bel, quite at the beginning of the 14th century. The outer porch that we now see dates from the 15th century, and this porch, lately restored, is a wonderful specimen of very richly-ornamented Gothic architecture. Around the main doorway there stand gilded figures of saints, and in the tympan over the doorway there is a fresco showing our Saviour upon the Cross. At the top of the gable which rises between the towers there is a statue by Marochetti, showing the Angel of the Day of Judgment. The campanile, or bell-tower, at the side, is quite modern; it is flamboyant in style, and is not beautiful. Inside the church the general style of the arches, both of the windows and between the pillars, points to the 15th century. The pillars dividing the arches in the nave are different to those in the choir. In the nave the pillars bear no chapters, and have no decoration; in the choir they are fluted, and have a small decorated chapter. There are double aisles in the nave; and, on the right-hand side, the second aisle has been extended to make of it a chapel. The nave is unusually short; the choir is therefore long; and in the apse behind the choir we see the continuation of the double aisles. Most of the stained glass is unusually good. In this church there is no triforium, but at the north and south ends of the two transepts there is a short gallery, like the triforium gallery, if this had continued to run round the nave and the choir. The clerestory windows on both sides of the choir are *different to those on* both sides of the *nave.*

*Omnibuses*, Rue de Rivoli; *Tramway* and *Station de Voitures*, in front of the church.

**German Empire.**—*Embassy*, 78, Rue de Lille. *Omnibus Route*, Boulevard St. Germain; *Tramway*, Boulevard St. Germain; *Station de Voitures*, corner of the Rue de Courty and the Rue de l'Université, near the Chambre des Députés.

*Consulate.* Same address.

**Gervais, Saint,** is situated immediately behind the Hôtel de Ville, by the side of the Rue de Rivoli. On the left hand, facing the church, is the Caserne Napoléon; on the right hand, the Caserne Lobau. The west front of this church is composed of three orders of Grecian architecture, placed one over the other. The effect is heavy and ungraceful, and contrasts unfavourably with the simple Gothic of the interior. Inside the church all the main arches, except those in the two transepts, are the plain pointed arches of the early part of the 16th century. They are very high, and there is no triforium between them and the clerestory windows. These upper windows are decorated, and so are some of those in the chapels at each side of the nave. Some of the old stained glass has been preserved, but much has been destroyed; there is also some modern stained glass, inferior to the old. The best window in the church is in the chapel, on the right-hand side of the choir. The subject is the Judgment of Solomon. Underneath this window we read the words: "Peint par Robert Pinaigrier, 1531." The bottom part of the window has been restored lately, but upon this there are no figures. There are some good frescoes in this church, but St. Gervais has been robbed of many of its treasures, which have been taken to enrich the gallery of the Louvre.

*Omnibuses* and *Tramways* in the Rue de Rivoli; *Station de Voitures*, Quai de la Mégisserie, by the side of the Place du Châtelet.

**Gobelins, Manufacture Générale des, et de la Savonnerie,** 40, Avenue des Gobelins.—Open to the public on Wednesdays and Saturdays from 12 till 3. It is not very easy to say when that kind of work now called Gobelin Tapestry was first begun in France. It existed, however, long before the days of Jean (nicknamed "le gobelin," from his playful and satirical humour) Gobelin, who lived and traded in the middle of the 15th century. (*Gobelin*, it may be said in parenthesis, is the same as our word *goblin*, meaning a demon. Both words come from the low Latin word *gobelinus*, supposed to be a demon who used to haunt the district of Evreux in Normandy.) It is probable that to Jean (or Gilles) Gobelin we may owe improvements in the mode of working, but he did not do more than carry on a business which had then long been known. It is said now that the fine tapestry worked at the beginning of the 14th century, and which was thought to have come from Arras, was in fact due to the care and skill of Paris labourers. However this may be, choice tapestry was always regarded as precious treasure by the early kings of France. We have all heard of, and many of us have seen, the tapestry at Bayeux, in Normandy, that was worked by Matilda, the wife of William the Conqueror, and by her maids of honour. But this tapestry is only in outline, and it resembles the crude outline drawings of the early stages of Egyptian art. In that which we now see in Paris, the whole of the canvas is covered; light and shade are marked, and the degrees of perspective are observed. In the 15th century there were no French painters whose names have come down to us, but we may look upon Gobelin as a humble Titian; and he had an advantage over the great Italian colourist, inasmuch as *he taught his trade to the members of his family and made them follow his own calling. By his trade he had made for himself a large income. Other men* great in their profession foll Gobelin, and each one probably some step forward in his art.

Unfortunately much of the ol pestry was destroyed by the Co nists in Paris in May, 1871. The tapestry now visible at the manuf are two pieces of embroidery from the reign of Louis XIII. of F (1610–42). Of the work done the long reign of Louis XIV. ( 1715), thirteen pieces are shown 1662, upon the advice of the Mi Colbert, Louis reunited into one lishment the various tapestry ma tures which then existed in dif parts of Paris. The new establis was founded in 1667, and the p Charles Le Brun was appointe rector. Under his directorship was not wanting, and the art flour At the close of the century, Mi the next director, established a of drawing in the manufactory, b had to be abandoned in a few because the funds in the royal exch were low. In the 18th century reproduced the pictures of Vanl Oudry, and of Boucher. So Boucher's pictures were partic well suited for this kind of work. Revolution period was not favo to tapestry; people's minds were occupied with other and more s matters. And later, at the comm ment of this century, David ar school of painters did not give tapestry-workers pictures suitab their kind of art.

Tapestry, as we see it, is but of a coloured picture worked in n and every picture will not serve model equally well. As ther draughtsmen who from their mo drawing are more easily than oth produced in woodcuts, so also are painters whose style is more well suited for tapestry work. seems to have been the old and settled idea, which was for cast aside in the 18th century which those who are best qu

in such matters have now re-
l. The tapestry-worker is not a
mechanic. Before manipulating
lours he has to choose them, and
is he wants more delicate appre-
n than can be learnt by mere
e. His occupation is one that
es extreme patience, for after
months of labour he will not
overed upon his loom more than
quare mètre, or at the most one
mètre and a half, depending
the nature of the model from
he has had to copy. For any
work of art it is necessary
ore that several hands be em-
l. The most difficult pictures to
are, as a rule, nude human
, because of the very minute
nce in the shades of colour. It
l that the great delicacy of the
colour in the large pictures of
is in the Louvre gallery is very
o reproduce. The groundwork
picture, or other parts in which
ferences in the shades of colouring
early marked, are of course the
to follow.

man as he is at his work sits so
have his loom directly between
f and the light; his model is
l him. Close at his hand are the
s sticks (*la broche* is the word)
which are wound the many
nt coloured threads of wool or of
The dyeing takes place in the
shment, and it is now said that
ter of the little dirty stream, the
, is no longer used. It has
been discussed whether it was
tural properties of the water in
er Bièvre (*see* BIÈVRE) that gave
Gobelin tapestry its superior
nce. The river Bièvre has now
e poisoned with refuse of different
thrown into it, and the Seine
is used instead. The river has
alled *La Rivière des Gobelins*, by
*ople of that part* of the town.
*ing connected* with the tapestry
*conducted* in the same estab-
*There is* a school for the
men to learn their art, and usually after five or six years of work they are allowed to begin to copy the less difficult pieces of a model. Each man is then employed according to his aptitudes and his abilities. The ateliers, or workshops, are now divided into three distinct branches: the dyeing, the tapestry, and the carpets. The latter is what is meant by the SAVONNERIE. By this name was designated a manufactory of carpets, which was first started in Paris in the early part of the 17th century. The establishment was removed to Chaillot, now one of the quarters of Paris, into a house known as *La Savonnerie*. These carpets, made after the fashion of the Eastern carpets, became very famous, and rivalled in colour the beauty of the Gobelin tapestries. They were bought principally to be used in royal residences. The making of these carpets was long continued, and in 1828, the establishment was united with that of the Gobelin tapestry. There are now exhibited in the lower rooms some allegorical figures of women, bearing fruit and flowers, which are intended to be placed in the foyer of the Grand Opera.

*Omnibuses* and *Tramways* run along the Avenue des Gobelins in front of the manufactory, and at the beginning of the avenue at the bottom of the hill; five minutes' walk from the works there is a *Station de Voitures*.

**Great Britain and Ireland.**—*Embassy*, 39, Faubourg St. Honoré. *Omnibus Route*, Faubourg St. Honoré; *Stations de Voitures*, Place de la Ville l'Evêque; Boulevard Malesherbes, near the Madeleine; Place de la Concorde; Avenue d'Antin.

*Consulate.* Same address.

**Greece.**—*Legation*, 15, Rue de l'Arcade. Omnibus Route, from the Madeleine; Tramway, Boulevard Malesherbes.

*Consulate*, 20, Rue Taitbout. Omnibu
*Route*, Boulevard des Italiens; Tra

*way*, Rue Taitbout; *Stations de Voitures*, Boulevard des Italiens, and at the beginning of Boulevard Haussmann.

**Grog.**—This is one of the foreign words which have become imported into France: needless to say that it is of English origin. Nevertheless, by "un grog," if no other words are used, an American drink is implied. "Un grog américain" is a sort of mulled drink, composed of wine, spirits, a little herb flavouring, and a good deal of sugar, for in such things the French have a very sweet tooth. If you ask for "un grog à l'eau" at a café, the waiter will bring you some cognac, hot water and sugar, and a slice of lemon.

**Guatemala.**—*Legation*, 3, Rue de Copenhague. *Omnibus Route*, Rue de Constantinople; *Tramway*, Boulevard des Batignolles; *Station de Voitures*, Rue de Rome, near the Gare St. Lazare.

*Consulate*, 14, Rue Lepeletier. *Omnibus Route*, Boulevard des Italiens; *Tramway*, Rue Taitbout; *Station de Voitures*, Boulevard des Italiens.

**Gymnase** (Théâtre du Gymnase), 48, Boulevard Bonne Nouvelle.

1050 places.

PRICES OF ADMISSION.

| FIRST OFFICE. | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée) | 12 | 0 |
| ,, ,, des premières .. | 12 | 0 |
| ,, ,, du foyer .. .. | 7 | 0 |
| Premières loges de face .. .. | 8 | 0 |
| ,, ,, de côté .. | 8 | 0 |
| Fauteuils d'orchestre .. .. | 7 | 0 |
| ,, de balcon .. .. | 7 | 0 |
| Stalles d'orchestre .. .. | 5 | 0 |
| Baignoires .. .. | 7 | 0 |
| Loges du foyer de face .. .. | 5 | 0 |
| ,, ,, côté .. .. | 5 | 0 |
| SECOND OFFICE. | | |
| Stalles de la deuxième galerie .. | 3 | 0 |
| Avant scènes de la 2me galerie | 3 | 0 |
| *Loges de la deuxième galerie* .. | 3 | 0 |
| *Stalles de la troisième galerie* .. | 1 | 50 |
| *Loges aux quatrièmes* .. .. | 1 | 50 |

*After the Comédie Française, this theatre used to be one of the best* theatres in Paris for the performance of comedy. Scribe brought out many of his pieces here; and since his time the plays of Augier, Feuillet, Sardou, and Dumas have been very successfully represented at this theatre. Often, too, in this house we see plays that are peculiarly Parisian in their nature. There is in them a delicate and caustic tone, much depending for its success upon the way the words are spoken, and also upon the manner they are appreciated by the audience. The audiences of the Gymnase usually like to think themselves to be rather knowing in what is good; their approbation of a play is critical rather than hearty.

*Omnibus Route*, Boulevard Bonne Nouvelle; *Stations de Voitures*, Boulevards Bonne Nouvelle and Poissonnière.

**Haiti.**—*Legation*, 9, Rue Montaigne. *Omnibus Route*, Champs Élysées; *Station de Voitures*, Avenue d'Antin.

*Consulate*, 55, Rue Châteaudun. *Omnibus Route*, Rue Châteaudun; *Tramway*, Rue Taitbout; *Station de Voitures*, Rue Châteaudun, corner of Rue Laffitte.

**Halles, Les,** are the great provision-market in Paris where food of nearly all kinds is sold both wholesale and retail. There is a French authority for saying that this market was called "Halles," or "Alles," because everybody went there; the likeness to our English word *all* is remarkable. And there is the German word *halle*, meaning a large shop or bazaar. In 1184 Philippe Auguste established a market known as *Les Halles*, close to the place where the present large market now stands; and the halles that were built by Henri II., in the early part of the second half of the 16th century, stood for more than 250 years upon a portion of the site of the present existing market.

Les Halles Centrales, as they are

now called, are situated between the Église St. Eustache, on the north side of the river, and the Pont Neuf. They are, in fact, close to the church. It is a large oblong building with a slated roof, arranged into divisions and subdivisions, and at the sides iron railings have been used so that the air may circulate more freely. The length of the building is 447 mètres from east to west, and 123 mètres from north to south. The compartments are naturally oblong also; and a wide street runs up through the centre from south to north. There are also covered ways or passages inside the great market. Water is laid on so as to furnish an abundant supply for all purposes. Napoleon had conceived the idea of building one great provision-market, but his more ambitious warlike designs left him but little time for such homely thoughts. The project was again set on foot in 1847, but was soon abandoned. Napoleon III. laid the first stone of the present existing market in 1857. In 1868 it was completed. The expense was estimated at 15,000,000f. or £600,000, for much ground had to be cleared away before the large building could be erected.

Meat, fish, game, poultry, vegetables, fruit, eggs, butter, and cheese are sold here. The sales are strictly watched to see that nothing unfit for human food is allowed to leave the market. Eggs also are closely inspected, for the sale of eggs in Paris is very large. They are sometimes brought to Paris from Normandy before they are sent off to London; and anyone who knows the two capitals will be able to certify that eggs sent to table, either boiled or poached, are, as a rule, fresher in Paris than with us in London. The principal reason probably is because the demand for them is proportionately greater. In the Halles the doubtful eggs are put on one side and used for other purposes (such is at least the theory) and the bad ones are broken. The work at the Halles begins when most right-minded folk are thinking of going to bed. From 11 to 12 the vegetable carts are being unloaded, and from that time till after daybreak the unloading and the storage is perpetual. In May, June, and July much of the work is done by daylight. The selling begins from 6 to 7 in the morning—in the winter months it will be a little later—and then the whole place steams with animation. How different is the buying and selling of cabbages and of mutton to that of stocks and of bank shares, and how different are the results! It is worth while to walk once up and down in the crowd inside the Bourse, and afterwards to walk through the Halles, to understand how variously men may be actuated in their marketing.

*Omnibuses* start from and pass by the Pointe St. Eustache, in front of the Halles; *Tramways* also start from there; *Station de Voitures*, by the side of the Église St. Eustache.

**Hawaii.**—*Legation*, 13, Avenue Hoche. *Omnibus Route*, Place de l'Étoile; *Tramway*, Place de l'Étoile; *Station de Voitures*, Avenue Friedland, near the Rue Washington.

**Horse-Meat.**—There is a considerable quantity of horse-flesh eaten in Paris. During the year 1880 there were killed, in round numbers, 9500 horses for the purposes of human food; and in the year 1881 there were twenty-seven butchers avowedly selling horse-flesh. Horses when killed are stunned, like oxen, and after the blow they fall down dead instantaneously. The process of stunning oxen has been described already (*see* ABATTOIRS), and that of killing horses is much the same. The shape of the hammer may be different, and with the horse one blow is generally sufficient. When the beast is dead his shoes are knocked off with one end of the hammer. The principal slaughter-house for horses is at the Abattoir de Villejuif

151, Boulevard de l'Hôpital, not far from the great horse-market. There is also another, though smaller, slaughter-house at Pantin, outside Paris, beyond the large general Abattoirs. Thursdays and Saturdays are the days of the week on which most work is done, because those are the days following the horse-markets. The parts of Paris in which horse-flesh is most eaten are in the 13th arrondissement—that is, in the neighbourhood of the horse-market and of the Manufacture des Gobelins—and in the Belleville and Ménilmontant quarter of the town.

**Horses, Hire of** (*see* AMUSEMENTS).—Saddle-horses may be hired in Paris by the day or by the month. The usual charge for an afternoon is from 12f. to 15f. (not including the pourboire). If a horse is hired by the month, a diminution is sometimes made, on the supposition that the animal is taken out every day. If a man wants a horse, the best way is to go into the yard, and to make his own arrangements in the bureau.

The following addresses may be given:

Hawes, 26, Rue François I.

Hublot, 45, Rue Marbeuf, and 6, Avenue Marbeuf (Champs Élysées).

Pellier (Manège), 24, Avenue du Bois de Boulogne.

Rutledge, 14, Rue Brey, Avenue Wagram, near the Arc de l'Étoile.

**Hospital, British,** Rue de Villiers, Levallois-Perret. — "The Hertford British Hospital grew up, so to speak, during the two sieges of Paris in 1870 and 1871. In its origin it was an appendage to an ambulance; within a year it became a distinct and permanent institution." It was built and endowed by Sir Richard Wallace, and *he now maintains the hospital wholly at his own expense. No voluntary contributions are received. The following extracts are made from the printed* circular showing the constitution and the laws of the British Hospital in Paris. After relating that early in January, 1871, "Sir Richard Wallace opened, for the reception of the sick British poor shut up in Paris, two wards immediately adjoining his hospital for the wounded in the Rue d'Aguesseau," the preliminary minute further says:

"On the 2nd of October (1871), Sir Richard Wallace invited to meet him at his residence, Falconer Atlee, Esq., H.B.M. Consul; Sir John Rose Cormack, M.D., and the Hon. Alan Herbert, M.D.; to receive from him in a more formal manner than he had previously submitted to them, a communication to the effect that he had resolved to build and endow in Paris an hospital for the medical and surgical treatment of poor British subjects, to be called the *Hertford British Hospital*, in memory of the late Marquis of Hertford. Sir Richard intimated that as a considerable time might elapse before a suitable site could be obtained and permanent buildings be constructed, he had taken, as a temporary installation, the house, garden, and dependencies, No. 5, Route de la Révolte. . . .

"The Hertford British Hospital was, as appears from the preceding statement, definitely instituted on the 2nd of October, 1871; and opened for the reception of patients on the 15th of November, 1871. The foundation-stone of the new building was laid by Sir Richard and Lady Wallace, on the 24th of August, 1877, the anniversary of the death of the Marquis of Hertford. The opening of the new building for the reception of patients was formally inaugurated by a visit from Lord Lyons, British Ambassador at Paris, on the 16th of April, 1879.

"On the 4th of June, 1879, their Royal Highnesses the Prince and Princess of Wales and the Princess Victoria made a visit of nearly two hours to the hospital. On that occasion His Royal Highness, at the request of Sir Richard Wallace, named the prin-

cipal male ward 'Albert Edward,' and the principal female ward 'Alexandra.'"

The laws for the regulation of the hospital provide that there shall be a committee appointed, who shall have the entire management of the hospital; that there be a treasurer; that there be two paid physicians, both of whom are to be British subjects and legally qualified to practise medicine in France; that there be a clinical assistant; a lady superintendent; an assistant lady superintendent; nurses; a dentist; servants; and a chaplain, who is to be a priest in orders of the Church of England—all duly appointed and receiving salaries.

As to the admission of the resident patients, the following are the rules: "(1) Poor persons of respectable character, being British subjects"—that is, British subjects in the widest sense—"or who were British subjects till they lost their nationality by marriage, and also children of such persons, are admissible as resident patients. (2) The selection of suitable patients, except in sudden injuries from accidents, to be confided solely to the physicians, by whom only applications are to be granted. (3) In cases of *sudden injury from accident*, the clinical assistant—or, in his absence, the acting lady superintendent—to have the right of granting temporary admission, *irrespective of nationality*; but in all such temporary admissions of British subjects or others, the patients are not to be entitled to remain in the hospital for more than forty-eight hours, unless the order for admission be confirmed by the physician in charge. (4) Patients affected with small-pox, scarlet-fever, measles, or other disease deemed dangerously contagious by the physician in charge, not to be admitted.

"The dismissal of patients is confided solely to the physician in charge.

"As to non-resident patients, gratuitous advice to be given on Mondays and Fridays to the same classes of poor persons as are eligible for admission as resident patients. The waiting-rooms to be opened at 8.30 and closed at 10.30 a.m."

The service of baths and hydrotherapy for resident and non-resident patients, to be under the control of the physician in charge. The system of baths in use at the hospital is very ingenious.

There are also libraries. The medical library to be in charge of the clinical assistant; the non-medical library, for the use of the resident staff and patients, including newspapers and periodicals, to be in charge of the acting lady superintendent.

Relations and acquaintances are allowed to see patients on Sundays and Thursdays between 2 and 4 p.m.

Visitors, on an order addressed by a member of committee to the lady superintendent, are admitted to see the hospital on Wednesdays between 2 and 4 p.m.

The British Hospital is situated nearly a mile outside the fortifications of Paris. It is not very far from the English Protestant Church which bears the name of Christ Church. Sir Richard Wallace has taken care that all the arrangements, both for the welfare and for the comfort of the patients of the hospital which he has founded, shall be conducted upon the best and most modern principles. The aspect of the building, both inside and outside, is pleasing, and the situation is healthy and agreeable. There is a garden for the use of the patients. The hospital is built partly of brick and partly of stone. There is a high slate roof, and high gable-pointed windows. On the front is written in gold letters the words: HERTFORD BRITISH HOSPITAL.

Nearest *Omnibus Route*, from the Place Péreire (inside Paris); *Tramway*, Boulevard Bineau; *Station de Voitures*, Place Péreire (inside Paris).

**Hospitals, French.**—The *Hospitals* and the Hospices in Paris are naturally classed and are mentioned together as forming one large branch of charitable assistance, but there

a distinction made between the two kinds of establishments. The word *hôpital* is applied only to houses in which the indigent sick are received and are treated gratuitously; by a *hospice* is meant those houses in which the poor, the old, the infirm, and children, are fed and maintained gratuitously. The word *hospice* is also applied to establishments intended for patients afflicted with mental maladies. If any one establishment undertakes the two functions it is then called a *hôpital-hospice*. In the last century this distinction was not made. The smallest glance, contrasting the condition of hospitals at the present day with that of two hundred years ago, will show us unmistakably how great has been the progress of ideas. Sauval, who wrote his "History of the Antiquities of the Town of Paris," in the middle of the 17th century, says: "It were to be wished that the sick people were not so much together in one bed because of the inconvenience, as nothing can be so troublesome as to find oneself in the same bed with another in agony and who is dying." The trouble might indeed be great. But we may answer with the Mock Doctor, who was reproached for saying that the heart was upon the right side of the body: "We have changed all that now."

In a case of urgency, that is from sudden illness or from accident, anyone may at once obtain admission into a hospital, and there receive care and attendance free of charge. Such is at least the principle, but sometimes the sisters, referring to the statutes of their own hospital, will refuse to treat and to take care of certain kinds of illness. But in almost every large town in France there are nowadays hospitals specially intended for all sorts of infectious diseases. If, after enquiry has been made, it is found that anyone received into a hospital under the conditions of urgency is not mentioned in the book bearing the names of all the indigent people living in his quarter of the town, and also that he possesses sufficient means of his own, he is not allowed to remain in the hospital unless he pay a contribution, of which the lowest scale is 1f. 50c. a day. But if this contribution be paid, anyone belonging to the working classes, and not in a state of indigence, may be received in a hospital, provided that there are a sufficient number of beds free. Those whose illness is not so great as to warrant admission into the nearest hospital under the conditions of urgency are examined, and they receive a paper or a letter giving them a right of admission into that hospital which treats specially of the illness with which they are afflicted. On Sundays and Thursdays, from 12 till 3 o'clock, patients may receive visits from their friends. On the other days of the week the leave to visit a sick person must be obtained from the director of the hospital.

The following list of the principal Hospitals and Hospices in Paris is taken from the "Annuaire Médical," though there may be others that are not there mentioned:

HÔTEL-DIEU, 1, Place Notre Dame.—Are received here: the wounded, women in childbirth, the sick (with the exception of children), the incurable, those mentally deranged, and persons with venereal or chronic diseases.

ASILE LAMBRECHTS, at Courbevoie.—For Protestants: 40 beds for old people, and 70 beds for poor orphan children.

FONDATION CHARDON LAGACHE, Rue de la Municipalité, at Auteuil.—For old people of both sexes who can pay a yearly contribution of 500f.

HÔPITAL BEAUJON, 208, Rue du Faubourg St. Honoré.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL COCHIN, 45, Rue du Faubourg St. Jacques.—The sick and wounded are received here as at the Hôtel-Dieu.

HÔPITAL LAENNEC, 42, Rue de Sèvres.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL NECKER, 151, Rue de Sèvres.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL ST. ANTOINE, 206, Rue du Faubourg St. Antoine.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL ST. EUGÉNIE (formerly St. Marguerite), 89, Rue de Charenton.—At first a dependency of the Hôtel-Dieu. Now a hospital for the care of children.

HÔPITAL ST. LOUIS, 24, Rue Bichat.—Devoted to the care of chronic maladies, ulcers, scrofula, and skin diseases. There are also two important surgical departments.

HÔPITAL TENON, 2, Rue de la Chine.—Patients are received as at the Hôtel-Dieu.

HÔPITAL DE LARIBOISIÈRE, 2, Rue Ambroise Paré.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL DE LOURCINE, 111, Rue de Lourcine.—Lock Hospital for women and children. Consultations are given gratuitously.

HÔPITAL DE ROTHSCHILD, 76, Rue de Picpus.—Contains 110 beds for medical and surgical service to be given to children who are only temporarily ill; and 50 beds for old people of both sexes and for incurables.

HÔPITAL DE LA CHARITÉ, 47, Rue Jacob.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL DE LA PITIÉ, 1, Rue Lacépède.—Patients are received here as at the Hôtel-Dieu.

HÔPITAL DES CLINIQUES, Place de l'École de Médecine.—This hospital maintains a service specially intended for women in childbirth.

HÔPITAL DES ENFANTS, 149, Rue de Sèvres.—Devoted to the care of sick children.

HÔPITAL DES ENFANTS ASSISTÉS, 74, Rue d'Enfer.—Intended for the early nursing of foundlings, and also for providing for them a home in the country.

HÔPITAL DU MIDI, 1, Rue des Capucines.—Lock Hospital for men. Consultations are also given gratuitously.

HOSPICE DEVILAS, at Issy, 48, Grande Rue.—Intended for old people, of both sexes, over seventy years of age.

HOSPICE LENOIR JOUSSERAIN, at St. Mandé, 10, Avenue du Bel Air.—Intended to receive 100 old people (50 men and 50 women).

HOSPICE ST. MICHEL, at St. Mandé, 10, Avenue du Bel Air.—Intended to receive twelve old people over seventy years of age.

HOSPICE DE LA RECONNAISSANCE, at the Petit Étang, Commune des Garches.—Intended for workmen over sixty years of age.

HOSPICE DE LA ROCHEFOUCAULD, 5, Rue d'Orléans.—Intended for the indigent of both sexes, who can pay a small allowance for their board or a fixed sum of money.

HOSPICE DE LA VIEILLESSE (MEN), Bicêtre, Commune de Gentilly, 1, Rue de Kremlin.—Intended for indigent men, and those who are infirm or over seventy years of age.

HOSPICE DE LA VIEILLESSE (WOMEN), Salpêtrière, 47, Boulevard de l'Hôpital.—Intended for indigent women, and for those who are infirm or over seventy years of age.

HOSPICE DES INCURABLES, at Ivry.—Intended for the indigent who are attacked with grave and incurable infirmities.

INFIRMERIE DE MARIE THÉRÈSE, 146, Rue d'Enfer.

INSTITUTION DE STE. PÉRINE, at Auteuil, Paris, Boulevard Ste. Périne.—A house intended for persons

both sexes, who pay for their board or a fixed sum of money.

MAISON D'ACCOUCHEMENT, 95, Boulevard de Port Royal.—Intended for women in childbirth. There is in this establishment a boarding-house, and a school of midwifery.

MAISON MUNICIPALE DE SANTÉ, 200, Rue du Faubourg St. Denis.—Intended for paying patients.

**Hôtel de Ville.**—We all know that the Hôtel de Ville of Paris is at present in the course of construction; the old Hôtel, dating from the reign of François I. having been destroyed by the Communists in the month of May, 1871. Of all the acts of their madness this was perhaps the most lamentable. At the commencement of the 16th century the old Maison aux Piliers was insufficient for the increasing commerce of the Paris merchants, and the house was also falling into decay. The merchants resolved to replace it by a building worthy of the town of Paris; and because of the exorbitant demands made by the owners of adjacent property they obtained from the King Francis I. letters patent ordering the sale of the neighbouring houses and of the land upon which these houses stood for the benefit of the public welfare. In 1533 the first stone of the new edifice was laid by the president of the company of the merchants, amid much ceremony and merry-making with fifes, trumpeting, and pealing of bells. The people shouted, "Vive le roy et messieurs de la Ville." The building did not progress rapidly; in 1550 one story only was completed. Then came the religious civil war, and the work was suspended. In 1605 Henri IV. was king, and François Miron provost among the merchants. Work was again commenced, and Miron from the emoluments of his office paid for the façade of the building. The whole was completed in 1628. This façade, very much smaller than that of the building destroyed in 1871, stood in front of the open space formerly called La Place de Grève. At each side there was a pavilion, or a large wing, and in the centre there was a campanile, or bell-tower. Over the main gateway there was a fine equestrian statue in bas-relief of Henri IV. This was the work of Pierre Biard, and was cut in black marble. During the revolution at the end of the last century the statue was destroyed; under the Restoration the king was again put up, but in plaster; and the Government of July, in 1829, moulded a statue in bronze. In the great court there was a remarkable statue of Louis XIV., by Coyzevox. In the interior the principal room was known as *la Salle du Trône*, which was used for grand receptions, for fêtes, and for banquets. In this room the Parisians had received upon their knees Henri IV. and Louis XIV. In 1801, the Hôtel de Ville was enlarged, but at the expense of pulling down the Hôpital du St. Esprit, founded in 1362 for orphans born in Paris, and also the richly-decorated and much-frequented church, St. Jean en Grève. In 1836 it was again enlarged to provide for the increasing requirements of the prefectural and municipal administration of Paris, for the Hôtel de Ville was formerly the official residence of the Préfet de la Seine. Here were state apartments and the offices connected with the administration. The primitive façade was prolonged by means of two wings built in the same style, and three new façades were added similar to the old one. A very magnificent palace was thus constructed, rectangular in form, 120 mètres long by 80 wide. The building was increased by three-fourths of its former size. The palace, newly constructed, was made habitable in 1842, and the total cost of the enlargement amounted to 40,000,000f., or £1,600,000. The inside of the building was decorated with most sumptuous splendour. It is said that the

fêtes given by the town of Paris so enchanted the guests as to make them think they were in fairyland. The drawing-rooms and the galleries measured 936 mètres in length (fully three-fifths of a mile), and at night they were lighted by more than 12,000 lamps of different kinds. There was room enough to receive upon each occasion as many as 7000 people. The two great fêtes given at the Hôtel de Ville under the Second Empire were upon the occasion of the visit of Queen Victoria and Prince Albert to Paris in 1854, and in 1867, the year of the second great Exhibition. It is estimated that the new Hôtel de Ville may be finished early in 1883, and that the cost will amount to between a million and a million and a quarter of pounds sterling. The main façade will not be materially different from the old one.

*Omnibuses*, Rue de Rivoli and Place du Châtelet; *Tramways*, Rue de Rivoli and Quai de l'Hôtel de Ville; *Stations de Voitures*, Place Baudoyer and Quai de Gesvres.

**Hôtel Drouot.**—*See* AUCTIONS.

**Hotels.**—Hotels and hotel life in Paris are very different to what we are accustomed to in London. In the first place, visitors do not feel that it is incumbent upon them to eat so many meals in the hotel proportionately to their time of staying there. Single gentlemen usually breakfast and dine out of doors; at any rate, they suit their own convenience. Most people will have their first breakfast—that is, tea, coffee, or chocolate, with roll and butter, brought to them in their bedroom in the morning before they go out, and a very nice meal this is. The French certainly understand better than we do how to make good café au lait; in the London hotels it is generally abominable. The tourist will usually find that it is more convenient in Paris to take his first breakfast early in the morning, and then, later in the day, about noon, to make a more substantial meal. A light lunch in Paris is liable to be both costly and disagreeable, unless it be strictly confined to the sweet delights of the pastrycook's shop. (*See* CONFECTIONERS.) At all good hotels in Paris a bath of cold water may now be had by asking for it. Those who have never travelled on the Continent may perhaps like to be reminded that it is always necessary to carry with them their own soap, for this very necessary article is never provided for them. In some hotels the midday meal, the déjeûner à la fourchette, eaten usually between 11 and 1 o'clock, is served at a stated price, like the large table-d'hôte dinner, but at separate tables. This practice is often very convenient. The charge will vary from 2f. 50c. to 5f., depending upon the hotel. The hour of the table-d'hôte dinner in French hotels is usually 6 or half-past 6 p.m. In some cases, as in the very large hotels, where strangers or people not staying in the house will occasionally go to dine, paying for their dinner as they enter the room, visitors may come in half-an-hour later than the stated time, but not afterwards. The reason for dining early is to enable travellers to catch their trains, and to allow time to sight-seers to go to the theatre or elsewhere after dinner.

In the first rank of hotels in Paris may be put the Hôtel Bristol and the Hôtel du Rhin, both in the Place Vendôme. Princes and ambassadors, or men holding high official positions, go to these hotels more commonly than do people travelling for their own pleasure. The Hôtel Westminster and the Hôtel Mirabeau, both in the Rue de la Paix, are also very good houses. They may perhaps be dear, but those who go there usually know what they may expect. The Hôtel Continental in the Rue Castiglione is well managed. This is one of the very large hotels in Paris, such as the Grand Hôtel on the Boulevard des Capucines, and the

Hôtel du Louvre in the Rue de Rivoli, near the Museum of the Louvre. There are travellers who like a very large hotel, and there are others who do not. These monster establishments resemble one another very much in most of the main features of hotel life. The dining-room and the saloon will be gorgeously decorated, and there will also be found in the great hotels a larger supply of periodical literature, journals, and so forth, than in smaller houses; and there are travellers who like to see the newspapers of their own country lying on the table. The charges will in most cases be found not to be materially different from those of other first-class hotels. In addition to those named, others may be given. The following list will perhaps be found sufficient:

Bedford, 17, Rue de l'Arcade, and 16, Rue Pasquier.
Chatham, 67, Rue St. Augustin.
D'Albe, 71, Avenue de l'Alma.
De l'Amirauté, 55, Rue St. Augustin.
De l'Athénée, 15, Rue Scribe.
De Lille et d'Albion, Rue St. Honoré.
Des Deux Mondes, 22, Avenue de l'Opéra.
Du Helder, 7, Rue du Helder.
Louvois, 3, Rue Lulli, Place Louvois.
Meurice, 228, Rue de Rivoli.
Meyerbeer, 2, Rue Montaigne, and Champs Élysées.
Scribe, 1, Rue Scribe.
St. James, 211, Rue St. Honoré.

In all these hotels there is an endeavour shown to make travellers comfortable, and therefore the prices cannot be altogether low. Visitors will take their meals in the house or not, as they please; and people who wish to save their money will generally find that they dine for less at the table d'hôte in their hotel than at a good restaurant. The table-d'hôte charge for dinner at such houses as these is usually 5f. or 6f., not counting wine; and at a good restaurant the same kind of dinner, even with two or more persons, will generally cost, not counting wine, 6f. a-head and upwards. A dinner served in one's own apartment will always be more costly than that served in the dining-room, and also the dinner ordered separately à la carte, served in the dining-room, is generally dearer than the table-d'hôte dinner.

Hotels of more modest pretensions, and where the prices are somewhat lower, may doubtless be found in Paris. Among others may be mentioned (and all these houses are in fairly central positions):

Burgundy, 8, Rue Duphot.
D'Antin, 18, Rue d'Antin.
De Paris et d'Osborne, 4, 6, Rue St. Roch.
De Provence, 104, Rue de Provence.
De Rouen, 31, Rue de Clichy.
De St. Pétersbourg, 35, Rue Caumartin
Des Étrangers, 24, Rue Tronchet.
Du Danube, 11, Rue Richepanse.
Monsigny, 1, Rue Monsigny.
Nelson, 13, 15, Rue Lepeletier.
St. Georges, 10, Rue St. Georges.
St. Romain, 5, 7, Rue St. Roch.
Ste. Marie, 83, Rue de Rivoli.
Stehr, 55, Rue de Provence.
Winchester, 36, Rue de Londres.

**House Agents.**—For Apartments, etc. *see* APARTMENTS and AGENCIES.

**Ices.**—In a town like Paris, where there are two or more cafés in every street, and at which the people have been long accustomed, as was Mrs. Gamp, to take refreshments when they feel so disposed, it is not wonderful that the consumption of ice in the summer-time should be very great. There is a great deal of ice used in the cafés for making ice—that is for freezing the water in the glass decanters. "How *did* the apples get into that pudding?" a royal monarch once asked. More astonishing it seems that a hard lump or ball of ice should find its way into a bottle, when the neck of that bottle is

er in circumference than the size of iece of ice itself. These bottles are y filled with water; they are then nto a refrigerated bin or cellar, and nade to stand in rough coarse salt, alt almost covering the decanter, hus the ice forms itself. In about our the water becomes altogether n. If you wish for one of these decanters you ask for "une carafe ée," but in the warm weather they enerally served if your "consomma- "—that which you drink—be one requires water. In this way a very quantity of ice is used daily in rate summer weather, and even ie winter months iced water is demanded. When the great heat in the consumption of ice may ubled or quadrupled. Ice is then l for separately. It is used at fast and at dinner; and the ians, more than the Londoners, eat t ices in the evening after dinner. l ices may be had at most of the r cafés, but the two crack places 'ortoni's, 22, Boulevard des Italiens he corner of the Rue Taitbout), the Café Napolitain, 1, Boule- des Capucines (opposite to the leville Theatre and to the Rue a Chaussée d'Antin). At these blishments you may get ices or ices of every sort and of every ır. Very good ices may also be at some of the confectioners' shops the French pastry-cook shops are r than the English). The following be mentioned: Imoda, 3, Rue ale; Guerre, at the corner of the Castiglione and the Rue de Rivoli; zé, 25, Rue Royale, near to the eleine; Mamoz, 39, Boulevard ssmann. Beside the ice manu- ıred by private enterprise, Paris is lied with ice from the lake in the de Boulogne, from Passy, Vin- ies, Bobigny, and from Auteuil, re there is an artificial freezing *ıfactory. That district in the of Paris still known as La Gla- because of a large pond or small* lake of water, from which ice in the winter-time used formerly to be obtained, has latterly become turned into good building ground. The great hole has been gradually filled up by building societies who have bought the land; and in the long run it is to be hoped that houses may form a better pecuniary speculation even than ice.

**Institut.**—By this title is meant the réunion of the five chief academies in Paris, classed in the following order according to the dates of their foundation: Académie Française, Académie des Inscriptions et Belles Lettres, Académie des Sciences, Académie des Beaux Arts, Académie des Sciences Morales et Politiques. (For fuller description, see each of these titles separately.) All these bodies hold their sittings in the Palais Mazarin—on the Quai Conti, opposite the foot-bridge known as the Pont des Arts—or the building commonly known as the Institut de France. As long ago as 1666 the minister Colbert wished to make one large body or company of learned men, and he further intended that those who belong to different branches of learning should meet together once a-week in the king's library. The idea was, in those days, perhaps happy enough, and for this body Fontenelle invented the expression "The States-General of Literature;" but Colbert's project was abandoned, and it was not until the year 1795 that the French Institut was definitely founded. The five academies are now independent one of the other, and each is master of its own funds. The members of each academy may be elected members of the other four academies; but in practice it rarely happens that any gentleman has been elected a member of more than two academies. The great majority are members only of one. The library and the collections belonging to the Institut are common to them all. There are also some few properties shared in common. One general meeting of the five academie

is held every year on the 25th of October, and this is devoted specially to the distribution of the various prizes. The Institut was founded originally by Mazarin, who left a large sum of money for educational purposes, and he also bequeathed to it his library. The building was long known as the Collége des Quatre Nations. During the troubled times of the revolution at the end of the last century it was used as a sort of prison; but in 1795, when order was again restored, the Convention gave to it the title of the Institut de France, which it has since retained. The Institut as it now exists sprang from the Great Revolution; its objects are the progress of science in the various branches.

**Interpreters.**—For such interpreters as holiday travellers are likely to want, the best plan, perhaps, is to hire a guide at the offices of one of the Tourist Agencies. (*See* TOURIST AGENCIES.) The man so hired is bound to speak English, at least tolerably well, if he is to be paid for this purpose, and also to make himself generally useful. He will know his way about the streets of Paris, will tell you what to look at, and will endeavour to do it quickly and scientifically. Also there are often in the summer-time men offering to act as guides to the galleries of the Louvre, who stand about under or near to the Pavillon Sully, the archway under which one enters to ascend the staircase that leads up to the picture gallery. Anyone who wishes to have shown to him the principal objects in the Museum in a short space of time, and has no friend to undertake the kindly office, may for a small sum, perhaps 2f. or 2f. 50c. an hour, engage the services of a professional guide. But three days afterwards all the teaching he has acquired will probably *have vanished. As with everything else, one cannot become acquainted with the works of art in museums except by direct personal study,* and any royal road to knowledge will lead nowhere.

**Invalides, Hôtel des.**—This large building, of which the great gilded dome may be seen prominent from many of the high places in Paris, is situated between the Esplanade des Invalides, or nearly immediately opposite to the Pont des Invalides, and the Place Vauban. *Tuesdays* and *Thursdays* are the best days for visitors, because all that is shown to the public can be seen upon these days, while upon the other days portions only are visible. However, it may happen that strangers are unable to go upon either Tuesday or Thursday, and for them the following details are appended:

THE MUSEUM (of armour principally) is open Sunday, Monday, and Thursday, from 12 till 3.

L'HÔTEL (that is, entrance into the Cour d'Honneur, or the great courtyard) is open every day, from 12 till 4.

THE TOMB OF NAPOLEON I., Monday, Tuesday, Thursday, and Friday, from 12 till 3.

L'ÉGLISE, from 12 till 3 every day.

LE RÉFECTOIRE, from 12 till 3 every day. In the summer months the hour of closing is extended to 4 o'clock.

The main historical facts connected with the building are as follows: The Hôtel des Invalides is a hospital or a retreat for old, wounded, and deserving soldiers. For this purpose, in the year 1632, Louis XIII. bought the Château de Bicêtre—Bicêtre is now a village a little way outside Paris, on the S.E. side—but the place not being large enough, he conceived the idea of the Hôtel des Invalides. The plan was not put into execution until 1670, when Louis XIV. ordered it to be commenced. In 1675 it was inhabited. The Hôtel was intended to lodge 6000 soldiers, but now not more than 4000 are admitted. In 1718, the great Esplanade in front of the building was commenced by the

: of Orleans, who was then Regent.
ittance into the Hôtel is not granted
s a man has lost in battle one or
of his limbs, has served in the
for 30 years, or is 60 years of age.
wit Piron, who lived in the last
ry, used to call the members of
rench Academy, "Les Invalides
l esprit."

e building in its entirety is im-
e. There are 19 courtyards, and
ides of the quadrangles are three
ur stories high. The main façade
ned towards the north, and this is
nètres in length. In front of the
l there is a large garden, and this
parated from the public road by a
armed with 18 pièces of artillery.
the façade of the building there
equestrian statue of Louis XIV.
n full relief. Underneath is the
serving as the principal entrance into
Hôtel. The entrance to the tomb
apoleon, as we shall see directly,
ide from the Place Vauban on the
side. From the front gateway one
s into the large Cour d'Honneur.
each side are galleries showing
ished frescoes on the walls; on the
-hand side is the *Musée*, and on
left the *Réfectoire*. On the wall
ng north there is a standing bronze
e of Napoleon I. in the central
le over the porch, and behind this
ie entrance into the church, the
*se de St. Louis*. Visitors should not
to see the fine *Collection of*
*our*, which fighting men used to wear
e days of traditional hand-to-hand
oat. We often hear jeremiad
es of the decline of mankind, be-
e it is said that the old armour
d be far too big for any soldier of
present day; but in looking at the
ted iron chests, we cannot but
rk to ourselves that the tailors of
our in the Middle Ages were as
cular about the stylish cut of their
omers' war-apparel, as are good
*smen of the present day*. It was
*bly not intended that all the heavy*
*ng that a man wore on the field of*
battle should everywhere be fitted to his body with absolute closeness. And though the chests or upper parts of the bodies of these men are large, their legs are certainly small. There are *two Réfectoires*. In one, the officers have their meals; about twenty breakfast or dine here at a time. In the other, three hundred soldiers are more closely placed together. In these two large rooms there are some not very good frescoes by Van der Meulen. *The Church* is a long and lofty unhandsome building in the Italian Renaissance style, modelled in semi-imitation of the Greek. The pillars bear upon them several tablets in memory of French generals. Hanging down from the cornice we see, on both sides of the church, flags that have been taken by the French in different battles. Among these flags there is a Union Jack; it is on the right-hand side of the church about in the middle of the line. It is much torn, but is not in a worse condition than many of the others. Through a pale-blue stained-glass window over the altar we see the *Dome des Invalides*, underneath which lies the body of Napoleon; but the Dome is completely independent of the church.

The entrance to the *Dome des Invalides* is from the Place Vauban, behind the Hôtel. This is in fact a church, though it is always spoken of as the dome—the appellation given to it is intended to distinguish it from the Église St. Louis. Its form is like that of a Greek cross. There are six chapels. In those at the east and at the west are the tombs of Turenne and of Vauban; in the two chapels on each side of the doorway are the tombs of Joseph Napoleon I., and of Jerome Napoleon I.; the other two chapels are still empty. In the centre of the church, immediately under the dome itself, in a semi-subterranean chapel, is the tomb of Napoleon I. Visconti was the architect who conceived the idea of so placing the tomb, his intention being not to damage or pull down any part of wha

is thought to be one of the finest buildings in Paris belonging to the age of Louis XIV. Around the circular cavity in which Napoleon's tomb is placed there is a marble balustrade over which one looks down upon the great sarcophagus below. Inside we see twelve statues standing with their backs to the pillars, intended to represent twelve victories of the emperor. In the middle is placed the sarcophagus. It is a monolith in red Finland polished stone, and this contains the coffin and the body of the great man. The sarcophagus is very large; it is 4 mètres long, 2 mètres wide, and 4½ mètres high. On the mosaic pavement around the tomb are inscribed in black marble the battles: Iéna, Friedland, Wagram, Moscowa, Rivoli, Pyramides, Marengo, Austerlitz. Opposite to the entrance, upon the altar, there is a large baldacchino, resting upon four twisted black marble columns. The canopy at the top is of gilded bronze. On each side of the altar there is a flight of steps leading down to the crypt. There is here a large handsome bronze door, flanked on each side by two large caryatides, one holding upon her head the imperial sceptre and the imperial crown, and the other a heraldic globe. Over the doorway one reads the words: "Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé." We may doubt if it was in Napoleon's power to love anyone, but the phrase is euphonious and therefore it carries weight.

The general aspect of the Dome des Invalides may strike people differently. That the building, both inside and outside, is fine, and even handsome, we can hardly doubt, though we do not like the modern partial imitation of Greek architecture. It would appear that the artists who worked two hundred years ago thought more of "le grand art" than of making that art artistic. There is about the Dome des Invalides a display that seems purposely intended to surprise and astonish by its splendour. The dome itself, all gilded on the outsic the inside showing a pale-yellow g and therefore casting a pale-y light, and the windows in the side being of a slate-coloured pale-blue, duce upon the visitor a sudden revu of feeling—turning from the idea halo of glory to the much more m of-fact sensation of icy coldness would be unjust to say that the y and blue light inside the buildi tawdry, though it does remind stage scenic effect, but it ma doubted whether it is not false in Yellow and blue colours may pe mingle harmoniously together, should they always be so used, an such a purpose?

*Omnibuses* pass through the Espla des Invalides and along the Ru Grenelle. A *Tramway* going to Arc de l'Étoile passes through the Vauban. There is a *Station de Voi* in front of the Hôtel, at the corn the Rue de Constantine, facing Esplanade; and another *Station* a corner of the Avenue Bosquet, minutes' walk from the Place Vaub turning to the right, facing the P and also after you have come out c gateway. Upon the latter Station are most likely to be found.

**Italy.**—*Embassy*, 53, Rue Dominique. *Omnibus Route*, Espla des Invalides; *Tramway*, Boule St. Germain; *Station de Voitures*, de Constantine, in the Esplanade Invalides.

*Consulate*, 66, Rue de Lisbo *Omnibus Route*, Rue de Lisbo *Tramway*, Boulevard Malesher *Station de Voitures*, Avenue de Mes

**Jacques du Haut Pas, Sa** situated in the Rue St. Jacques, bet the Rue Gay Lussac and the Boule St. Michel. The church was bui 1638, near to where the Monast Port Royal then stood; but t nothing in it of architectural in

**Japan.**—*Legation*, 75, Avenue Marceau. *Omnibus Route*, Place de l'Étoile; *Tramway*, Arc de l'Étoile; *Station de Voitures*, Champs Élysées.

*Consulate*. Same address.

**Jardin d'Acclimatation.** — This is a zoological garden, less intended for furthering scientific objects than the Jardin des Plantes, and for the ordinary sight-seer it is also a more enjoyable place. It is situated on the north side of the Bois de Boulogne, in the angle formed by the Boulevard Maillot and the Allée de Longchamp. The chief entrance is made from the Porte Maillot side; that is also the gateway nearest to Paris, and to the point where the conveyances from Paris drop their passengers. Entrance fee: Sundays and holidays, 50c.; other days, 1f.

The garden was inaugurated by Napoleon III. in 1860, and the intention of the founders was to acclimatise, to multiply, and to increase among the public, by means of sale, all sorts of animals and of vegetables recently introduced into France. The garden was completely destroyed during the Franco-German war; but since then no efforts have been spared to perfect the collections of birds and of animals, and to make the pleasure-grounds pretty and agreeable to visitors. On Sundays and on Thursdays a band plays from 3 till 5 in the afternoon, from the month of April to the end of September. Among the chief objects of interest may be mentioned: the great hot-house, or the winter-garden, in which there are some very fine camellias; the silkworm hot-house; the aquarium; and the artificial modes of rearing and of fattening fowls. Animals, birds, and fish are seen, of course, in great variety; and there are elephants, donkeys, and ponies, upon which children ride as they used to ride upon Jumbo in the Zoological Gardens in London. There is a small tram, but still capable of holding a good many people, which starts near to the Porte Maillot, and takes one into the centre of the garden.

*Omnibuses* to the Jardin d'Acclimatation from the Hôtel de Ville drop their passengers at the Porte Maillot, inside the town; *Railway Station* at the Porte Maillot, starting from the Gare St. Lazare in Paris, will also be useful to visitors to the garden; *Tramway*, from the Arc de l'Étoile to the Porte Maillot; and, as said above, inside the garden there is a small *Tramway*, starting from the Porte Maillot.

**Jardin des Plantes** is situated on the south-east side of Paris. The main entrance is from the Place Walhubert, opposite to the Pont d'Austerlitz; the other entrance is at the corner of the Rue Cuvier and the Rue Geoffroy St. Hilaire. The gardens are open every day until 4 in the winter, and 6 o'clock in the summer. The Menagerie is opened at 11. Les Serres (the hot-houses) at 1 o'clock. In summer these places are closed at 6, in winter at dusk. The hot-houses are not shown except with special permission from the director, except on Sundays, or other days when there is a great crowd of people. Foreigners may perhaps be allowed admission on presenting their cards. The galleries of anatomy, anthropology, botany, and zoology are open on Tuesday and Thursday from 2 till 5, and on Sunday from 12 till 4; the library is open every day from 10 till 3.

The Jardin des Plantes may not be so rich in its collection of live animals as the Zoological Gardens in London; but the intention in Paris is to make of the garden a scientific institution. There are seventeen courses of public lectures, on matters more or less intimately connected with the kingdoms of nature. The galleries of mineralogy, of geology, of botany, of comparative anatomy, of anthropology and human anatomy, and the various laboratories, all indicate serious studies, not contemplated by the ordinary sight-seer.

Sundays and other holidays people will flock there in crowds; but there is none of the prettiness of scenery that one may enjoy in the nicely-laid-out grounds of the JARDIN D'ACCLIMATATION in the Bois de Boulogne.

*Omnibuses* pass by the Place Walhubert (one of the entrances) coming from the Square Montholon, and from the Pont St. Michel; the line of *Omnibuses* from Batignolles and the Jardin des Plantes stop at the entrance at the corner of the Rue Cuvier; *Tramways* pass along the Quai, and they also cross the Pont d'Austerlitz; *Station de Voitures*, at the end of the Quai Bernard.

**Jardin des Tuileries.** — *See* TUILERIES, LES.

**Jean Baptiste, Saint,** at Belleville, situated in the Rue de Belleville, about three-quarters of a mile from the juncture of the Boulevard de Belleville and the Boulevard de la Villette. This church was consecrated in 1859. An old church had stood before on this site, which dated from the year 1635. The present church is handsome, built in the style of the Gothic architecture of the 15th century; and in the interior of few modern churches do we see so well preserved the stamp of the classical architecture of that period. The arches are pointed, and have but little decoration. Upon the pillars there are small ornamental chapters. There is no triforium, but on the arches in the main body of the church—in the nave and in the choir—there are indentures in the wall cut in the form of a Greek Cross. In the transepts there are frescoes, and there is stained glass in all the windows. The main façade faces the south. There are three doorways, all of which are decorated, and two towers, each surmounted by an *octagonal spire, which* becomes pointed *as it rises to the top. On the whole the outside of this church is not so handsome as the inside.*

*Omnibuses pass along* the Rue de Belleville in front of the church; *Tramways*, Boulevard de Belleville, and Boulevard de la Villette; *Station de Voitures*, Boulevard de Belleville.

**Julien le Pauvre, Saint.**—As the first foundation of this church is said to be the oldest of all the churches in Paris—though service is no longer performed here—it may be interesting to say a few words about it. The church is situated by the side of a poor and small street bearing the same name, on the south side of the Seine, between the Petit Pont and the Pont au Double. This is in one of the oldest parts of Paris, and, as will be explained presently, some alterations are already planned in the immediate locality of the church. St. Julien le Pauvre was originally one of those chapels that, many centuries ago, were not unfrequently built dependent upon a hospital or a college, and formed a part of the whole establishment. This church now belongs to the Hôtel-Dieu, and until the old buildings of the Hôtel-Dieu were pulled down, a few years ago, service was performed in the church of St. Julien le Pauvre. Since then it has been abandoned. The foundations of the church are exceedingly old, for Grégoire de Tours, who lived in the 6th century, speaks of it as a basilisk; it is probable that a church stood here before the year 580, when Paris was a Gallo-Roman town. It was likely enough rebuilt several times during days when men gave little heed to recording upon paper their daily transactions. The present building, however, dates from about 1170, and, with the exception of the apse of St. Germain des Prés, and some of the oldest portions of Notre Dame, there are inside Paris few other specimens of the architecture of the 12th century. The small church consists of a nave, with aisles and a choir, and on each side of the choir there are side chapels. There is no space behind the choir, nor are there any transepts. In the nave the arches

are round, and are quite plain. The arches in the choir are pointed, and by the sides of the windows there are moulded ornamentations. The choir clerestory windows are formed like the arches between the pillars below; the nave clerestory windows and those in the two aisles are slightly pointed, showing the first transformation from the Norman to the early French style. The six windows around the altar are also pointed. These details, unimportant in themselves, are given to show some of the characteristics of that which is said to be the oldest church in Paris. As further restoration is deemed impossible, the last remains of the adjoining hospital will some day be pulled down. Some of the surrounding houses are also condemned. A square or pleasure-ground will be made, and the old church is to be left standing. Haussmannisation has not been very active in the immediate neighbourhood of the Rue St. Julien le Pauvre, though improvements are now taking place upon the banks of that branch of the Seine that passes near to the church.

*Omnibuses*, Place St. Michel; *Tramways*, Boulevard St. Michel and Boulevard St. Germain; *Station de Voitures*, Quai du Marché Neuf, by the side of the Palais de Justice and Boulevard St. Germain.

**Kilogramme.**—*See* WEIGHTS AND MEASURES.

**Ladies alone in Paris** will probably go about and act much in the same way as ladies alone in London or any other large town. If they adopt the French custom of breakfasting about 12 o'clock, they will not find that they are driven to a scanty and very uncomfortable lunch at a pastrycook's shop. Ladies who are only passing through Paris will probably breakfast or lunch at their *hotel. If they breakfast* out of doors, *and are unaccompanied by* a gentleman, *they will find it better* to go to one of the établissements de bouillon than to a high-class restaurant; and in this case those établissements de bouillon owned by the Duval Company will usually be preferable. Confectioners' shops are not hard to find (*see* CONFECTIONERS), and in some of these solid food of a more or less substantial kind may be obtained. Ladies, however, do not go alone into the cafés. There is, of course, no rule in these matters, but such is not the custom. As regards theatres and other places of amusement, indoors or out of doors, ladies are usually accompanied by a gentleman. In all such matters people will naturally do abroad much as they would do at home.

**Laundries, Public.**—The idea of these institutions, known in France by the name of *Lavoirs*, was taken from England. The intention in both countries was much the same: to encourage cleanly habits among the poorer people, and to afford to them, as far as it might be possible, the means of washing and drying their linen and their clothes away from their own homes. It was hoped that by these means many of the causes producing unwholesome atmosphere, and therefore disease, would be removed. A bathing establishment was, when possible, annexed to the lavoir, so that the greater profit coming from the baths might be set off against the smaller profit, or loss perhaps, coming from the washhouses. The baths are upon the first-floor, one side being set apart for men and the other for women. The washing is all done on the ground-floor. The lavoirs are of two sorts: a sort of shed erected by the side of a river, or buildings specially intended for washhouses constructed for that purpose. In this latter case all the water used must be conveyed to the establishment, and this is of course a considerable expense. A woman pays 5c. for every time she occupies her place in the lavoir, and also 5c. for every bucket of hot water; cold water is given gratis.

**Laurent, Saint,** stands facing the angles formed by the Boulevard de Strasbourg and the Boulevard de Magenta. It is therefore near to the Gare de l'Est. The present church dates from the 15th century, though there had been an older church here previously. The style of architecture is generally uniform; it is graceful, though there is not much decoration. There are double aisles on both sides of the choir, though there is only one aisle behind the choir, in the apse of the church. Underneath the round windows in the two transepts there are ornamented bas-reliefs cut in stone. The stained glass in the windows of the choir is old, that in the Chapelle de la Vierge in the apse is quite modern. The nave of the church was lengthened some years ago (about 1854), so that it should come upon an alignment with the Boulevard de Strasbourg; and at that time was built the west façade. Upon this we see all round the main gateway figures of saints standing in niches, the whole being decorated in a flamboyant style. In the tympan on the doorway there is an enamelled painting representing the history of St. Laurence. The arches and the windows in the church belong to the 15th century. In the windows there are ornamented mullions; and the pillars between the arches have no decoration, nor do they bear any chapters. The roof of the church is vaulted.

*Omnibuses* pass close to this church in the Boulevard de Strasbourg; *Tramways* run along the Boulevard de Strasbourg and the Boulevard de Magenta; *Station de Voitures* in front of the Gare de l'Est.

**Law and Lawyers.**—If one does, unfortunately, get into any trouble in Paris, of a nature requiring legal assistance, the best way is to consult a good lawyer at the earliest possible moment. The names of the following English and American practising lawyers in Paris may be given:

Hall, J. Kynnersley, Esq., 19, Rue des Moulins.

Kelly, Edmund, Esq, 3, Rue Scribe, advocate at the bar in New York.

Maugham, R. O., Esq., 54, Faubourg St. Honoré, solicitor to the British Embassy.

Mourilyan, John, Esq., 370, Rue St. Honoré, solicitor to the British Embassy.

**Leu, Saint,** is situated on the right-hand side of the Rue St. Denis, going northward, and stands between the Rue de la Grand Truanderie and the Rue du Cygne. The east side of the church faces the Boulevard de Sébastopol, also between those two last-named streets. This church was first built in 1235. Restored in 1320, it became the parish church in 1611, and was again completely restored in 1727. We may see therefore that its date is somewhat difficult to determine accurately. In the oldest parts of the church the arches seem to point to the 14th or to the 15th century. The pillars are straight, they have chapters to them, but little ornamentation. There is a sort of triforium underneath the clerestory windows. The choir—or rather that portion of the church immediately in front of the altar, for the choir is very short—was restored at the commencement of the last century. The carved wooden pulpit is handsome, and there is some stained glass in the church, though most of the old coloured glass has been destroyed. Before the making of the Boulevard de Sébastopol there were chapels in the apse behind the choir; but the church was then contracted at the east end to make way for the new street.

*Omnibuses*, Pointe St. Eustache; *Tramways*, Boulevard de Sébastopol and Rue de Turbigo; *Stations de Voitures*, in the Rue de la Grande Truanderie and in the Rue du Cygne, on each side of the church.

**Liberia.**—*Consulate*, 7, Rue Furstemberg. *Omnibus Route*, Rue Bonaparte; *Tramway*, from the Rue de Rennes opposite the Église St. Germain des Prés; *Station de Voitures*, Rue de Rennes, opposite St. Germain des Prés.

**Libraries, Public.**—There are at least six libraries in Paris open to the public; and there are other libraries to which access may be obtained. We give particulars of the most important.

Bibliothèque de l'Arsenal, 1, Rue de Sully.—This is in a short street, the end of which meets the juncture between the Pont Sully and the Boulevard Henri IV. This boulevard is about half a mile in length, and runs up from the river to the Place de la Bastille. The Arsenal library was founded by the Marquis Paulmy d'Argenson, who in the last century made for himself a name as French ambassador in Switzerland, in Poland, and in Venice. He died in 1787. D'Argenson was one of the names well known in the French history of the 18th century. He had himself collected together a rich library, his money aiding him, it is said, more than his knowledge of books, and two years before his death it was bought by the Count d'Artois, afterwards known as Charles X. In 1788 the Count d'Artois bought also the greater part of the celebrated library belonging to the Duc de la Vallière; but as this was paid for by the King, the books were transported to the Arsenal. Since that time the library has gradually increased, and it now numbers 450,000 volumes and 8000 MSS. Because of its distant position, not so many people go there as to the Bibliothèque Nationale in the Rue de Richelieu; but there are readers who, when they want to study the early French verse-writers, prefer the Bibliothèque de l'Arsenal, perhaps because the room is not so much *frequented*.

*The Arsenal library* is specially rich *in old novels, in early* French poetry, and in scarce theatrical pieces, many of which date back as far as the days of the mystery and miracle plays of the 15th and 16th centuries. Open from 10 till 3, except Sundays and fête-days. Vacation from 15th August to 1st October.

*Omnibuses* pass over the Ponts Sully; *Tramways* run over the Ponts Sully and along the Boulevard Henri IV.; another line of tramways runs along the quay, to and from the Louvre; *Station de Voitures*, Quai des Célestins, near the Pont Marie.

Bibliothèque de l'Institut, in the building of the Institut.—This is not a public library, but any member of the Institut may give a letter of introduction which will enable a reader to use the library for twelve months, at the end of which time the ticket of admission must be renewed. The number of volumes here is about 100,000, and their character is chiefly encyclopædic. The object here is more especially scientific; the great branch of general literature does not come within the scope of the objects intended.

*Omnibuses* run along the quay in front of the Institut, also on the Pont Neuf; *Tramway*, on the quay on the other side of the river; *Stations de Voitures*, on the Quai Malaquais, between the Pont des Arts, in front of the Institut, and the Pont des Saints Pères, lower down the river.

Bibliothèque de la Sorbonne. —In this library there are about 120,000 volumes and 1000 MSS. Until about the beginning of the Second Empire in France the library was open only to members of the five Faculties in Paris. Now the library is public. Those who chiefly make use of it are scholars preparing for the higher examinations. The ancient classics and theology form a considerable part of the collection. Open from 10 till 3. Vacation from 5th July to 20th August.

Bibliothèque des Beaux Arts 14, Rue Bonaparte.—This library c

tains 11,000 volumes relating to the beaux arts, and 11,000 architectural drawings. Open to students provided with a card of admission every day but Sundays and fête-days, from 12 till 5 in summer, and from 12 till 4 in winter. Vacation from 1st August to 14th October.

BIBLIOTHÈQUE DU CONSERVATOIRE DES ARTS ET MÉTIERS is in the refectory of this large establishment. The greater portion of the books refer to the industrial sciences, and the library is intended chiefly for the working classes. (*See also* CONSERVATOIRE DES ARTS ET MÉTIERS.) Open every day, except Monday, from 10 till 3; and every evening, except Sunday and Monday, from 7.30 till 10.

BIBLIOTHÈQUE HISTORIQUE DE LA VILLE DE PARIS, in the Hôtel de Carnavalet, 23, Rue de Sévigné.—This library contains 60,000 volumes and 35,000 prints, and is especially rich in all information relating to the history of the town of Paris. A private library was given to the town of Paris in 1759, and was opened in 1763. In 1795 all the volumes were given to the Institut, and later in the same year another library for the town was founded. This was burned by the Communists in 1871, and was afterwards transferred to and reconstituted in the Hôtel de Carnavalet. (*See also* CARNAVALET, HÔTEL DE.) Open, except Sundays and fête-days, from 10 till 4 in winter, and from 11 till 5 in summer. Vacation from 15th August to first Monday in October.

*Omnibuses* and *Tramways* pass along the Rue de Rivoli; *Station de Voitures*, at the juncture of the Rue St. Antoine and the Rue de Rivoli, near to the commencement of the Rue de Sévigné.

BIBLIOTHÈQUE MAZARINE, in the Institut. — This library reminds us of the liberal ideas of a man who was everywhere suspected of craft, and it brings to our notice another man, who was a bibliophile in the truest sense of the word. Gabriel Naudé had been chosen by Mazarin to collect for him a library of books; and assuredly Mazarin could not well have entrusted his commission to abler hands, nor could he have found a more devoted servant. Naudé, enjoying the work intrusted to him, went into those towns in France, in Germany, and in Italy, where scarce volumes were most likely to have lain hidden, ferreting everywhere with all the eagerness of a book-grubber. In 1643 or 1644 Mazarin placed his library at the disposition of the public. There were then collected 12,000 volumes in the Hôtel Mazarin, which stood upon the site where we now see the Bibliothèque Nationale, in the Rue de Richelieu. This was a large number of volumes two hundred and fifty years ago; and at that time there were in Europe only three other libraries to which students had free access. Of these one was the Bodleian at Oxford, another was the Ambrosian library in Milan, and the third was a library in Rome founded by Anglo Rocca. Thus two of these libraries were Italian, and Mazarin, an Italian, was the first founder of a public library in France. Mazarin's enemies were numerous, and in 1652 the Parliament of Paris ordered his books to be sold by auction. Naudé's grief was greater than that of his master. There were then in the library not fewer than 40,000 volumes, and many very valuable MSS. Some of the treasures were saved; and Naudé himself bought all the books upon medicine, paying for them 3500f., which would be equivalent to about £700, according to the present value of English money. When the country had become quieter after the civil war of the Fronde, the library was gradually restored almost to its original size, if not to its original value. Mazarin died in 1661, and by his will he bequeathed his books to the use of the public, and drew out the conditions according to which he wished his property to be used. The library now counts 300,000

volumes and 58,000 MSS. Open every day from 10 till 4. Vacation from 15th July to 1st September.

*Omnibuses*, *Tramways*, and *Station de Voitures*, the same as for the BIBLIOTHÈQUE DE L'INSTITUT.

BIBLIOTHÈQUE NATIONALE, Rue de Richelieu.—Here there are two rooms, one called *La Salle de Lecture*, which is open to the public without a card of admittance; the other, *La Salle de Travail*, for which a card of admittance must be obtained. Englishmen and Americans who do not know anyone in Paris to give them a letter of introduction had better apply at their respective Consulates. The Salle de Travail corresponds to the reading-room of the British Museum in London. The library is opened every day but Sundays and general fête-days, at 10 a.m., and is closed at 4 p.m. It is strange that the great national library of France should not be opened before 10 o'clock in the morning, and that during the long summer days it should be closed at the same hour as in the winter months. There are certainly many Frenchmen who would be glad to avail themselves of wider privileges. This library differs in one very essential point from the English library in the British Museum —there is no general catalogue of the books open to the public. You make your demand for the book you want upon a piece of paper, putting down such bibliographical particulars as you may have been able to collect from published catalogues (either from Brunet or from Lorenz, to take the most common instances), and after a while the book is brought to you. It is quite true that in this way you may be saved much trouble which, until you have learned how to arrange your own schemes, you may have to undergo in London; but upon the whole the catalogue placed at the disposition of *the public has inestimable advantages, known only to those who have become familiar with it from practice.*

The Bibliothèque Nationale, in Paris, was first begun by Charles V. of France, who shut up his 910 volumes in the tower of the Louvre. The books had been counted in 1373. Fifty years afterwards they were all sold to the Duke of Bedford for £1220 sterling. Another library was started, and in the middle of the 15th century Louis XI. began to take some trouble about his books. The collection was increased by purchases made of the Dukes of Burgundy, and by the pillage of the libraries of Naples and of Pavia. Louis XII., about the year 1500, caused all the books to be transported to Blois, where the Dukes of Orleans had a library of their own. François I. afterwards sent them all to Fontainebleau. There were then 109 printed volumes and 1781 MSS. In 1595 the collection was retransported to Paris; and even when in Paris the books made several journeys. In 1721 they were placed in the Hôtel Mazarin, which stood on the site of the present library in the Rue de Richelieu. The library was first opened to the public in 1737; the Bibliothèque Mazarine had become public a century earlier. During the reign of Louis XIII. the Bibliothèque du Roi contained 16,750 volumes. By means of purchases and good care, in the year 1684 there were 40,000 printed volumes and 10,900 MSS. The 18th century was everywhere one of intellectual development, and before the Revolution broke out it was estimated that there were in the library 150,000 volumes. The French authorities say that they have now under their charge 2,000,000 volumes. Of these there are 440,000 volumes exclusively upon French history. It is also estimated that there are more than 120,000 MSS., 2,500,000 prints, engravings, and charts, and that there are more than 120,000 medals.

This library at different periods has been called by different names, depending upon the title of the head of the Government in the country. Th

appellation has sometimes been Bibliothèque du Roi, or Bibliothèque Royale; again, it has been Bibliothèque Impériale; now it is Bibliothèque Nationale. In the last century there was for a short time an idea to call it Bibliothèque de France, but that title was never officially recognised.

*Omnibuses* pass along the Rue de Rivoli, in front of the Bibliothèque Nationale; *Station de Voitures*, Place de Louvois, opposite the entrance to the library.

BIBLIOTHÈQUE PROTESTANTE DE FRANCE, 16, Place Vendôme.—This library contains about 20,000 volumes, many of which are theological or relating to Church history. Open on Monday and Thursday, from 1 till 5. This library is not public; but admission would probably be granted on presenting a card.

BIBLIOTHÈQUE STE. GENEVIÈVE is situated by the side of the Panthéon. It is a large handsome building, somewhat heavy in appearance, occupying the site of the ancient Collége Montaigu, which was always known for habitually administering severe discipline and scanty fare to its pupils. Schoolboys will put a nickname to anything, and the Collége Montaigu was long known as "Les Haricots," probably because haricot beans were found to be cheaper food than meat. The name Montaigu probably meant steep mountain, and the church by the side of the present library is called St. Étienne du Mont.

The library was first founded in 1624; it belonged to the Abbaye de Ste. Geneviève, the patron saint of Paris. And when, in 1687, the Cardinal La Rochefoucauld bequeathed to it 600 volumes there was not upon its shelves a single printed volume; everything had been in manuscript. Letellier, the Archbishop of Paris, in 1710, left by will all his books to the Bibliothèque Ste. Geneviève. After the Revolution in 1789 this library became national property, though we are not told when the doors were first opened to the public. The library possesses a good collection of books printed in the 16th century, and it is especially rich in the valuable volumes from the Aldine Press. The library is also rich in theology. The whole collection now numbers about 154,000 volumes and 3000 MSS. Open from 10 till 3, and in the evening from 6 till 10. Vacation from 1st September to 15th October.

*Omnibuses*, from the Place du Panthéon, and along the Rue St. Jacques; *Tramway*, Boulevard St. Michel; *Station de Voitures*, at the top of the Rue Soufflot.

SPECIAL LIBRARIES.—Besides the above-named libraries there are others into which entrance may be obtained, but for which a special permission is necessary. The following may be mentioned: La Chambre des Députés, 65,000; L'École de Médecine, 45,000; Le Muséum d'Histoire Naturelle, 40,000; Le Sénat, 40,000; La Cour de Cassation, 40,000; Les Invalides, 25,000; Le Dépôt de Marine, 25,000; Le Ministère de l'Intérieur, 22,000; Le Ministère des Affaires Étrangères, 20,000; Le Ministère de la Guerre, 20,000; L'École Polytechnique, 20,000; Le Ministère de Justice, 15,000; Le Ministère de l'Instruction Publique, 12,000; Le Conseil d'Etat, 12,000; L'École de Droit, 8000; Le Conservatoire de Musique, 5000.

In all of these latter libraries very many of the books will of course relate to the special subjects connected with the establishment of which the library forms a part.

**Lighting.**—The street lighting in Paris, as in London, is now a matter of keen rivalry between the supporters of the electric light and of the more old-fashioned mode of lighting by gas. It is not probable that either party will gain over the other complete

victory; but it is at least morally certain that the public at large will benefit by the competition. A few words have been said about the ELECTRIC LIGHT under that heading, and little more need be added but to mention some of the principal streets or places in Paris where the electric light has been placed as late as the early part of the year 1882. The Avenue de l'Opéra was the first street lighted by electricity. Tall lamp-posts and all the necessary apparatus were placed there during the Exhibition of 1878; but since that date no other street has been completely lighted by the new mode. There are electric lights in front of the Opera, in the Place de la Concorde, in the Place du Carrousel, and in the Cour du Louvre. For a few nights in the middle of July, 1881, before and after the great national holiday on the 14th of the month, the electric current was made to light a few lamps that were hung over the Boulevard des Italiens and the Boulevard des Capucines, after the fashion that our grandfathers might have seen oil-lamps hung over the streets, as late even as fifty or sixty years ago, before the complete introduction of gas. Gas did not become common in the streets of Paris until after the year 1830, and upon its introduction met with violent opposition. A few years later it was hailed as a great invention, and now in its turn it will probably by degrees have to give place to a new mode of lighting that seems to be more wonderful because it is more effective.

The streets of Paris are, upon the whole, somewhat more brilliantly lighted at night than those of London. The clearer atmosphere of the continental capital will partly account for the extra brilliancy; but also there appears to be a greater quantity of gas burnt in a given area in Paris than in London. The advantage or disadvantage is by no means wholly on one side. The question may be put in another form: How much money is it advisable to spend upon lighting the streets at night? Or: For how much brilliancy is it expedient to pay? If at eleven or twelve o'clock at night, when all the shop-lights are extinguished, Regent Street is less brilliantly lighted than the Rue de Paix, it is directly or indirectly because Londoners do not choose to pay more money for more light. And it may be that they are wise in their judgment. The great boulevards in Paris, or the streets where there are cafés, will, of course, be lighted more brightly than streets where there are no other lights but the municipal gas-lamps. It is said that in Paris there are 49,000 gas-burners in the lamps in streets and public places of resort; and, as there are now about 75,000 houses in the capital, one gas-burner is considered to be sufficient for perhaps something more than two houses. Very constantly we may see more than one burner upon each lamp-post. The Paris houses, too, we all know, are very much larger and have a wider frontage than those in London.

**Louis en Ile, Saint.**—An unimportant church for the general sight-seer, situated on the left-hand side, going westward, of the Rue St. Louis, in the Ile St. Louis—the island a little higher up the river than the Ile du Palais. This church was built in the middle of the 17th century, though there had been a chapel there previously. This, like many other churches we see in Paris, is built after the Italian Renaissance style. One of the best instances of this kind of architecture is the interior of the Église St. Paul.

*Omnibuses* pass along the Rue des deux Ponts; *Tramways*, on the quays on the north side of the river, and on the Boulevard St. Germain, and over the two Ponts Sully; Station de *Voitures*, on the Quai des Célestins, near the Pont Marie.

**Louvre, Le.**—The word *Louvre*, according to one definition, comes from an old Saxon word *Louvear*, which signified a castle; or it has been derived from *Loupara* (*louverie*), from lupus, because wolves were common in the woods where the palace now stands. Dagobert, king of the Franks in the first half of the 7th century, used to lodge here his hunting-dogs, his horses, and his huntsmen. The place, such as it was, long continued as a hunting-seat near to Paris on the banks of the Seine. About 1204, Philip Augustus built a fortress here, which served partly as palace and partly as prison. Probably before that time there had been a residential castle of some kind. Charles V., about 1370, improved the Louvre; and extended the fortifications encircling Paris so as to make the palace come within the walls. It was there he lived when in Paris, and there also he placed his library of nine hundred and ten volumes. In 1528 François I. caused the whole castle to be pulled down, and ordered Pierre Lescot to build a palace suitable for a king of France. By slow degrees the building progressed under different kings. After the death of Henri II. his widow, Catherine de Medicis, in 1564, began Le Palais des Tuileries (*see* TUILERIES). Catherine also extended the walls of the Louvre on the south side. Henry IV. added to the Tuileries, and he conceived the idea of joining the Tuileries and the Louvre together, so as to form one whole palace, but his project was not realised until very many years afterwards. Louis XIII. also added to the Louvre, and so did Louis XIV. The most remarkable part of the work that was added under the reign of Louis XIV. is the great colonnade facing the east, in front of the Église St. Germain l'Auxerrois, between the Seine and the *Rue de Rivoli, and standing at right angles with them both.* This was *designed by Claude Perrault.* In the *reign of Louis XIV.* was also constructed the greater part of the north and the south sides of the Cour du Louvre—that is, the sides facing the Rue de Rivoli on the north and the Seine on the south. In the 18th century little progress was made; but in 1805 Napoleon restored and completed the great courtyard, and to him are due nearly all the interior constructions; for until then, except in one corner of the building, the palace contained little but the outside walls. Napoleon's work went on until 1814, and from that time until Napoleon III. became emperor of France no important fresh additions or improvements were made. In 1852 the work was again begun, and proceeded very rapidly. To Napoleon III. must be given the honour of joining together the Louvre with the Tuileries. Over the Pavillon Sully, on the side facing the Place du Carrousel, there is a marble slab upon which is written:

1541. François I. began the Louvre.
1564. Catherine de Medicis began the Tuileries.
1852–57. Napoleon III. joined together the Tuileries and the Louvre.

We may with tolerable accuracy draw a line between the two palaces, and say that the buildings on the east side of the gateways, through which the omnibuses and carriages pass on the north and on the south sides of the Place du Carrousel, belong to the Louvre, and on the west side of these gateways to the Tuileries. We sometimes see in books the expression, "Le vieux Louvre," or "The old Louvre;" by this is meant the square courtyard now called *La Cour du Louvre.* It was in the south-west corner of this square that stood the old tower or prison built by Philip Augustus, and restored by Charles V. In speaking of the Place du Carrousel it is said that as late as 1830 buildings were still standing upon the site of the present large Place. And we may argue that the design of Henri IV. to reunite the Louvre with

the Tuileries was considered as affecting only the south side, or the side near to the river; for between the two palaces, in the year 1604, was constructed the large house known as the Hôtel de Rambouillet, from which was taken the name of the celebrated coterie of friends who used to meet there more or less frequently in the room that was always known as "le salon bleu." The house is always spoken of as being in the Rue St. Thomas du Louvre, a street that ran from north to south across that which we now call the Place du Carrousel. To join together on both sides the Louvre with the Tuileries, leaving a large open space between them such as we now see, was probably not then considered for a moment; for besides the Hôtel de Rambouillet there was more than one other large private house that from its position would have interfered with such a scheme, and there was also the old hospital, Les Quinze Vingts, that stood directly between the two royal palaces.

Having very briefly sketched the history of the building itself, let us resume shortly some of the treasures to be found in the palace. It was François I. who first began to collect those works of art that we now see in the Louvre. They had for many years before been kept at Fontainebleau. Until Colbert became Louis XIV.'s minister in 1661 little was added. Colbert appointed Lebrun director of the Louvre, and until the close of the 17th century pictures were bought, though many of them were intended to decorate the royal apartments at Versailles. At different times in the 18th century purchases were made, and in 1791 the Constituent Assembly ordered that the Louvre should be the general depôt of all the masterpieces of science and of art. In 1793 the collection received the name Musée National, and afterwards Muséum Français. There were *then 537 pictures.* The greater number *of pictures now in the* galleries have *therefore been* acquired since the commencement of the present century. Napoleon I. added many. There was a large civil list allowed for the purchase of pictures, and when Napoleon III. came to the throne he placed the museum under the direction of a minister of state.

*Hours of Admittance.*

In winter, from 1st of October to 31st of March, the Louvre is open to the public every day, except Mondays, from 10 a.m. till 4 p.m.; and in the summer, from 1st of April to 30th of September, it is open from 9 a.m. till 5 p.m. But there are certain galleries that are never opened before 11 a.m.: The Salle des Dessins, the Galerie Supplémentaire de Peinture, and the musées known by the following names—de la Colonnade, Grec, Egyptien, Assyrien, Campana, the Sculpture Moderne, and the Sculpture de la Renaissance. These portions that are not opened until 11 a.m. close at the same hour as other portions of the Louvre. *On Mondays the Louvre is always closed.*

The works of art in the Louvre may perhaps best be divided into eight divisions.

**I. Paintings.**

The principal pictures in the Louvre gallery are indicated at the end of this first division, which is specially devoted to the paintings. But before we come to the separate enumeration a general itinerary is first sketched.

The great majority of these are upon the first-floor. You enter by the Pavillon Sully—or under the clock, if you enter from the side of the Cour du Louvre—and at the top of the staircase you turn to the right. You are then in the Salle La Caze. These pictures were bequeathed to the Louvre in 1870. After the Salle La Caze there is a small unimportant room, and afterwards comes La Salle des Sept Cheminées, in which are large staring pictures of Géricault, of David, of Girodet, of Prud'hon, and of Guérin

Turning out of that room on the right you pass through a small room in which there are jewels, etc., and beyond there is an octagonal-shaped vestibule. On the left hand of the vestibule is the famous and very handsome Galerie d'Apollon. There is a tradition that from the window at the end of this room, immediately facing the river, Charles IX., king of France, fired upon the Huguenots at the massacre of St. Bartholomew; but the better opinion seems to be that this room was not then built. Charles IX. has left a hateful name in history, and the legend is therefore believed; but it is not improbable that he fired from the window underneath this in the room below. However all this may be, there is an extremely pretty view looking over the Pont Neuf towards Notre Dame from the last window on the left-hand side of the Galerie d'Apollon. Nearly at the end of this gallery you turn into the Salon Carré. Here are some of the best pictures in the Louvre, the intention being that the great masters should be here well represented. There is the "Assumption of the Virgin," by Murillo, supposed to be his masterpiece; there is the "Marriage Feast at Cana in Galilee," by Paul Veronese; there is Raphael's "St. Michael and the Dragon;" and there are pictures of Titian, Leonardo da Vinci, Correggio, Andrea del Sarto, Van Dyck, Poussin, Philippe de Champaigne, and others. Turning out of the Salon Carré, on the right hand as you enter the room, there is a small room in which are some frescoes by Luini; the other door leading out of the Salon Carré takes you into the Grande Galerie. Before going down this very long room there is a small room on the right-hand side, in which are pictures of the early Italian artists. This room is called La Salle des Sept Mètres. (*The reader is requested to bear in mind this last-named room, for it will be convenient a little later on for the purpose of tracing our itinerary.*) La Grande Galerie is said to be the finest gallery of pictures in the world perhaps because of its great leng room is divided by partitions. first partition we see the Italian s of a later date than the pictures small Salle des Sept Mètres; an are some of the choicest pictures whole of the Louvre gallery. the Italian masters come the Sp then the Dutch and the Fl At the bottom of this long galle large pictures by Rubens relati the marriage of Henri IV. with de Medicis. Nearly at the end Grande Galerie there is an exit right hand leading into five small devoted to French artists. Fro last of these rooms you turn to th and get into the Galerie Mollien the pictures here are French. up this gallery in the sense ind you are retracing your steps in a p line with the Grande Galerie. large square room is the Salc Pavillon Denon, in which are large pictures by Lebrun; after comes another long room, the C Daru, also composed wholly of F pictures. Then this room lead out on to the top of the Grand Es and on the right-hand side, as y standing facing the staircase, Salle des Sept Mètres, which w already seen on entering the C Galerie. With the exception of th Supplémentaire de Peinture o second-floor (in which are the of modern French artists) and one of Flemish pictures, all the p galleries have now been ment To get to the rooms on the s floor, if you are already amon pictures on the first-floor, the be will be to start from La Sall Sept Cheminées and go straight through the Antiquités Grecque Antiquités Egyptiennes, then t the left at right angles, go to th of that long gallery called the S la Colonnade, and at the end a staircase leading up to the

floor. Here is the Salle Supplémentaire de Peinture.

We now come to the enumeration of the pictures. The indications given are taken from the official catalogue sold in the Museum. And except in the Grande Galerie the itinerary, or way of going through each room, is always from right to left.

SALLE LA CAZE.—No. 127, Teniers, "An Interior"; 271 (unknown), "Portrait of a Woman"; 260, Watteau, "Gilles"; 242, Rigaud, "Portrait of the Duke de Créquy; 66, F. Hals, "Portrait of a Woman"; 141, Teniers, "Landscape"; 91, Van Ostade, "Landscape in the Winter"; 96, Rembrandt, "A Woman bathing"; 238, R. De la Porte, "Dead Nature"; 203 (attributed to Fragonard), "Figure of a Man kneeling and drinking"; 48, Breughel (called Velvet Breughel), "Landscape."

After leaving the *Salle la Caze* there is a small room in which there are two pictures, opposite to the entrance doorway, Nos. 615 and 617, by Joseph Vernet. One is a sea-piece, and the other a landscape with water.

From this last small room we reach the square room known as

LA SALLE DES SEPT CHEMINÉES.—No. 240, Gérard, "Portraits of M. Isabey and his Daughter"; 252, Girodet, "The dead Body of Atala"; 236, Gérard, "Psyche receives the first Kiss from Love"; 802, Mme. Lebrun, "Portrait of a Lady"; 156, David, "Portrait of the Artist as a young Man"; 83, Mme. Lebrun, "Portrait of the Artist and her Daughter"; 242, Géricault, "Wreck of the Medusa"; 159, David, "Portrait of Pope Pius VII."; 275, Gros, "Napoleon visiting the Battlefield of Eylau"; 459, Prud'hon, "Justice and Divine Vengeance pursuing Crime"; 833, Prud'hon, "Portrait of a Girl"; 251, Girodet, "Endymion asleep"; 149, David, "The Sabines."

We then get into the Vestibule, go up *the Galerie d'Apollon*, and from there *get into the*

*SALON CARRÉ* (going from right to left after the entrance from the Galerie d'Apollon).—No. 426, Perugino, "The Virgin and Child"; 447, Poussin, "Portrait of the Artist by himself"; 59, Gentile Bellini, "Portraits of two Men"; 446, Titian, "The Entombment"; 20, Correggio, "Antiope"; 419, Rembrandt, "Portrait of a Woman"; 121, Gerard Dow, "The Woman with Dropsy"; 539, Murillo, "The Immaculate Conception of the Virgin"; 96, Paul Veronese, "The Repast at the House of Simon the Pharisee"; 452, Titian, "Alfonzo di Ferrara and Laura de' Dianti"; 523 (unknown), "Portrait of a young Man"; 202, Domenico Ghirlandajo, "The Visitation"; 363, Raphael, "The Virgin and Child," known as "La Vierge au Voile"; 462, Leonardo da Vinci, "La Joconde" (sometimes known as "Mona Lisa"); 42, F. Bol, "Portrait of a Man"; 543, Murillo, "The Holy Family"; 162, Van Eyck, "The Virgin and the Donor"; 364, Raphael, "The Holy Family"; 87, Philippe de Champaigne, "Portrait of Cardinal Richelieu"; 232, Luini, "Herodias's Daughter taking the Head of John the Baptist"; 362, Raphael, "La Belle Jardinière"; 394, A. Solari, "The Virgin and Child"; 477, Rigaud, "Portrait of Bossuet"; 208, Holbein, "Portrait of Erasmus"; 459, Leonardo da Vinci, "The Virgin, the Infant Jesus, and Saint Anne" (known as "La Sainte Anne"); 380, Andrea del Sarto, "The Holy Family"; 95, Paul Veronese, "The Marriage Feast at Cana"; 19, Correggio, "The mystical Marriage of St. Catherine of Alexandria"; 142, Van Dyck, "Portrait of Charles I. of England"; 370, Raphael, "St. Michael overcoming the Dragon"; 211, Holbein, "Portrait of Anne of Cleves, Queen of England."

Leading out of the Salon Carré, on the right hand, there is a small room called LA SALLE DUCHÂTEL. Here there are some good frescoes by Luini. There are two pictures by Ingres, a modern French artist; and a good picture by Memling, an early Flemish painter.

LA SALLE DES SEPT METRES, fo

the commencement of the Grande Galerie, on the right hand).—No. 249, Manni, "The Holy Family"; 156, Lorenzo di Credi, "The Virgin and Child"; 253, A. Mantegna, "Wisdom driving out the Vices"; 61, Giovanni Bellini, "The Holy Family"; 427, Perugino, "The Holy Family"; 221, Fra Filippo Lippi, "The Virgin and the Infant Jesus"; 307, Il Francia, "Christ on the Cross"; 496, Florentine School of the 15th century, "The Virgin, the Infant Jesus, and four Saints"; 187, A. Gaddi, "The Annunciation"; 55, Taddeo di Bartolo, "Saint Peter"; 192, Giotto, "St. Francis d'Assizi"; 153, Cimabue, "The Virgin and Angels"; 188, Taddeo Gaddi, "A picture in four compartments representing holy subjects"; 171, Gentile di Fabriano, "The Virgin and Child"; 243, Mainardi, "The Virgin and Child"; (not numbered) Domenico Ghirlandajo, "An elderly man in a red cloak talking to a child wearing a red cap"; 182, Fra Giovanni da Fiesole, "The Crowning of the Virgin"; 184, Sandro Botticelli, "The Virgin, the Child Jesus, and St. John"; 406, Lo Spagna, "The Virgin and Child"; 403, Lo Spagna, "The Nativity"; 154, Lorenzo Costa, "The Court of Isabelle d'Este, Duchess of Mantua"; 152, Cima da Conegliano, "The Virgin and the Infant Jesus"; 429, Perugino, "Combat between Love and Chastity"; 246, 247, 248, Manni, "The Baptism of Our Saviour"; "The Assumption of the Virgin"; "The Adoration of the Magi."

La Grande Galerie.—The following plan has been adopted in indicating some of the principal pictures in this long room. The enumeration commences immediately after leaving the Salon Carré; then the number of the picture, which is given in the frame, the artist's name and the subject are mentioned as heretofore; also before the *number of the picture the letter* R. or *L. is given, indicating on which side of the room, going downwards, the picture is hung:*

L. No. 374, Raphael, "Portraits of two Men"; L. 454, Titian, "A Man holding a Glove"; L. 38, Giorgione, "The Holy Family"; L. 449, Titian, "Jupiter and Antiope"; L. 453, "Portrait of a Man"; R. 379, Andrea del Sarto, "Charity"; L. 443, Titian, "The Disciples at Emmaüs"; R. 274, Palma (Il Vecchio), "The Announcement to the Shepherds"; R. 442, Titian, "The Holy Family"; L. 463, Leonardo da Vinci, "Bacchus"; L. 460, Leonardo da Vinci, "La Vierge au Rochers"; R. 231, Luini, "The Infant Jesus asleep"; L. 99, Paul Veronese, "The Disciples at Emmaüs"; R. 458, Leonardo da Vinci, "St. John the Baptist"; R. 101, Paul Veronese, "Portrait of a young Woman"; R. 230, Luini, "The Holy Family"; R. 450, Titian, "Portrait of François I."; L. 441, Titian, "The Holy Family"; L. 445, Titian, "Christ crowned with Thorns"; L. 381, Andrea del Sarto, "The Holy Family"; L. 371, Raphael, "Portrait of Balthasar Castiglione"; L. 372, Raphael, "Portrait of a young Man" (this is the supposed portrait of Raphael, as a young man, painted by himself); L. 440, Titian, "La Vierge au Lapin"; L. 461, Leonardo da Vinci, "Portrait of a Woman" (La Belle Féronnière); R. 439, Titian, "The Virgin and Child worshipped by the Saints"; L. 451, Titian, "An Allegory"; L. 445, Titian, "Portrait of a Man"; L. 88, Calcar, "Portrait of a young Man."

In the next partition we come to a later period in Italian painting, and the pictures are very much less good. There are some pictures here by Guido Reni that are admired, but they always show affectation. L. 134, A. Carracci, "The Fishermen"; L. 256, Maratta, "Portrait of Marie Madeleine Rospigliosi"; L. 318, Guido Reni, "Ecce Homo" (of all Reni's pictures in the Louvre this is, perhaps, the best); L. 105, Canaletti, "View of Venice"; L. 344, Salvator Rosa, "A Battle."

We now come to the Spanish Pic-

tures. They are not numerous, but some of them are very good. L. 552, Velasquez, "Portrait of Philip IV. of Spain"; L. 554, Velasquez, "A Group of Men"; L. 551, Velasquez, "Portrait of the Infanta Mary Margaret, daughter of Philip IV."; L. 540, Murillo, "Birth of the Virgin"; R. 557, Zurbaran, "Saint Apolline"; L. 547, Murillo, "The Young Beggar Boy"; L. 538, Murillo, "The Immaculate Conception of the Virgin."

A partition here divides the Spanish rom the German, Flemish, and Dutch pictures. It will be convenient not to divide these three schools separately, but to continue the enumeration collectively, as with the Italian and the Spanish pictures. R. 672, A. Durer, "Head of an Old Man"; R. Antonio de Mor, "The Dwarf of Charles V."; R. 279, Quentin Matsys, "The Banker and his Wife"; R. 209, Holbein, "Portrait of an Old Man"; R. 210, Holbein, "Portrait of Sir Thomas More"; L. 280 (attributed to Quentin Matsys), "Christ taken down from the Cross"; L. 100, Cranach, "Portrait of a Man"; L. 206, Holbein, "Portrait of Nicolas Kratzer, Astronomer to Henry VIII."; L. 207, Holbein, "Portrait of William Warham, Archbishop of Canterbury"; L. 60, Breughel, "The Battle of Arbelles"; R. 109, Cuyp, "A Sea Piece"; R. 151, Vandyck, "Portrait of the Duke of Richmond"; L. 458, Rubens, "Portrait of Baron de Vicq, the Flemish Ambassador at the Court of France"; L. 414, Rembrandt, "Portrait of the Artist."

After the two last-mentioned pictures commences a series of twenty-four large paintings by Rubens, commonly known as La Galerie Medicis, and it may be worth while to tell their story shortly. As mentioned in the article LE LUXEMBOURG, *that palace was built by Marie de Medicis, the widow of* Henri IV. of *France. It was nearly finished in the year 1620, and the* dowager queen wished to adorn the walls of her palace by one of the greatest of European artists, who should paint a series of pictures illustrating the principal events in her own life. Baron de Vicq, the Flemish ambassador at the court of France, recommended that Rubens should be employed. The proposition was made and was accepted. Rubens came to France in 1621, himself drew the outlines in gray chalk, under the Queen's own supervision, and afterwards returned to Antwerp, where he was very largely assisted in his work of painting by his numerous pupils. The paintings were finished at any rate in the first half of the year 1625. Rubens received an order from Paris—no doubt from the Queen—commanding him to be there early in February in that year. In the month of May he wrote to complain that his payment for work done should be so long delayed; for it would seem that the pictures were then already hung upon the walls. The majority of Rubens's own original sketches are in the gallery at Munich. The paintings in the Louvre gallery now bear the numbers from 434 to 457. It was intended at first that the series should comprise twenty-one pictures; to these Rubens added three portraits: (No. 457) that of Marie de Medicis as Bellona; (No. 455), François de Medicis, Grand Duke of Tuscany, her father; and (No. 456) Jane of Austria, daughter of the Emperor Ferdinand I., her mother. The following are the subjects represented in the "Galerie Medicis": 434, "The Destiny of Marie de Medicis"; 435, "Birth of Marie de Medicis at Florence, 26th April, 1575"; 436, "Education of Marie de Medicis"; 437, "Henri IV. receives the Portrait of Marie de Medicis"; 438, "Marriage of Marie de Medicis with Henri IV."; 439, "Marie de Medicis lands at Marseilles, the 3rd November, 1600"; 440, "Marriage of Henri IV. with Marie de Medicis at Lyons, on the 10th December, 1600"; 441, "Birth

Louis XIII. at Fontainebleau, 27th September, 1601"; 442, "Henri IV. quits France for the War in Germany, and confides to the Queen the Government of the Kingdom"; 443, "The Crowning of Marie de Medicis"; 445, "Queen Government"; 446, "Journey of Marie de Medicis to Pont au Cé' in Anjou"; 447, "Exchange between the two Princesses (France and Austria), 9th November, 1615"; 448, "Happiness of the Regency"; 449, "Majority of Louis XIII."; 450, "The Queen Escapes from the Château de Blois on the Night of the 21st February, 1619"; 451, "Reconciliation between Marie de Medicis and her Son"; 452, "Conclusion of the Peace"; 453, "Interview between Marie de Medicis and her Son"; 454, "The Triumph of Truth."

Simultaneous with the large Rubens pictures begin the smaller Dutch pictures, many of them showing the interiors of houses, painted by Teniers, Gerard Dow, Van Ostade, and others. When some of these identical paintings were shown to Louis XIV. he contemptuously replied, "Otez-moi ces magots." The enumeration is continued as with the Italian and Spanish pictures. L. 512, "The Prodigal Son and the Courtesans"; L. 518, "Interior of a Wine-shop"; R. 5, Backuisen, "A Dutch Fleet"; R. 91, Philippe de Champaigne, "Portrait of a young Girl"; R. 574, Wouwermann, "Halt of Huntsmen and Cavaliers before a Hostelry"; R. 516, Teniers, "A Wine-shop near to a River"; L. 412, Rembrandt, "Portrait of Rembrandt"; L. 395 and 394, Franz Porbus, "Two Portraits of Henri IV. of France"; L. 369, Van Ostade, "The Family of Adrian van Ostade"; L. 461, Rubens, "Portrait of a Lady"; L. 128, Gerard Dow, "The Dentist"; L. 19, Berghem, "The Ford"; L. 224, Pieter de Hoogh, "Dutch Interior"; L. 569, Wouwermann, "The Stag Hunt"; L. 536, Van der Welde, "The Beach at Skevening;" L. 197, Van der Helst, "The Distribution of Prizes"; L. 123, Gerard Dow, "The Village Grocer"; L. 417, Rembrandt, "Portrait of a young Man"; L. 581, Wynants, "Landscape"; L. 567, Wouwermann, "Departure for the Chase"; L. 172, G. Flinck, "Portrait of a Young Girl"; R. 8, Backuisen, "A Sea Piece"; R. 547, Verkolie, "An Interior"; R. 295, E. Metzu, "The Chemist"; R. 308, Van der Meulen, "The Passage of the Rhine"; R. 486, Slingelandt, "A Dutch Family"; L. 236, 237, Huysum, "Fruit and Flowers"; L. 545, Van der Venne, "Fête given because of the Peace signed between Belgium and Holland"; L. 472, Ruysdael, "Landscape"; L. 376, Van Ostade, "Halt of Travellers at the Door of a Hostelry"; L. 318, 317, Van der Meulen, "Two Battle Pieces"; L. 205, Hobbema, "Landscape"; L. 397, Porbus, "Portrait of Guillaume du Vair, Chancellor of France under Louis XIII."; L. 576, Wouwermann, "Halt of Soldiers"; R. 204, Van der Heyden, "View of a Village from the Banks of a Canal"; R. 203, Van der Heyden, "Church and open Space in a Dutch Town;" R. 143, Van Dyck, "Portraits of the Children of Charles I."; L. 113, Dekker, "Landscape"; L. 514, Teniers, "Temptation of St. Anthony;" L. 147, Van Dyck, "A Bust Portrait of François de Moncade"; L. 152, Van Dyck, "Portrait of Van Dyck"; R. 377, Van Ostade, "The Halt"; R. 127, Gerard Dow, "A Man weighing Gold"; R. 301, Van der Meulen, "Entry of Louis XIV. and of the Queen Maria Theresa into Douai, August 1667"; L. 528, Gerard Terburg, "The Concert"; L. 566, Wouwermann, "The Wooden Bridge over the Torrent"; L. 41, F. Bol, "Portrait of a Mathematician"; R. 129, G. Dow, "Reading the Bible." (*Here there is a partition in the gallery.*) R. 400, Paul Potter, "The Prairie"; R. 94, Philippe de Champaigne, "Portraits of François Mansard and Claude Perrault, architects"; R. 515, Teniers, "The Village Festival"; R. 413 and 416, Rembrandt, "Two Portraits of Rembrandt"; R. 527, G. Terburg

"The Music Lesson"; L. 190, F. Hals, "A bust Portrait of Descartes"; L. 674, Hobbema, "A Water Mill"; L. 470, Ruysdael, "The Forest"; L. 149, Van Dyck, "Portraits of a Lady and of her Daughter"; L. 106, Cuyp, "The Promenade"; R. 551, Voys, "Portrait of a Man in his Study"; R. 371, Van Ostade, "The Fish Market"; R. 43, Jan Both, "Landscape"; L. 105, Cuyp, "Starting for a Ride"; L. 104, Cuyp, "Landscape"; L. 148, Van Dyck, "Portraits of a Man and of a Child"; L. 304, Van der Meulen, "Entry of Louis XIV. and Maria Theresa into Arras, August, 1667"; L. 154, Van Dyck, "Portrait of a Man"; 145, Van Dyck, "Portrait of the Infanta of Spain"; L. 541, A. Van der Velde, "A Canal frozen over"; R. 460, Rubens, "Portrait of Hélène Fourment, Rubens's second wife and of two of his Children"; R. 27, Berghem, "Landscape and Animals"; R. 150, Van Dyck, "Portraits of a Flemish Chancellor and his Son." (*Then comes the last partition in the Grande Galerie.*) R. 462, Rubens, "The Village Festival"; R. 579, Wynants, "The Verge of the Forest"; L. 90, Philippe de Champaigne, "Portrait of a Man"; L. 88, Philippe de Champaigne, "Portrait of Robert Arnauld d'Andilly"; L. 409 and 408, Rembrandt, "Two Philosophers deep in Meditation"; L. 580, Wynants, "Landscape"; L. 378, Ostade, "A Dutch Canal frozen"; L. 500, Jan Steen, "A Flemish Festival inside an Inn"; L. 471, Ruysdael, "A Storm on a Dutch Canal"; R. 473, Ruysdael, "Landscape"; L. 519, Teniers, "Interior of a Wine Shop"; L. 373, Van Ostade, "A Business Man in his Study"; L. 688, Potter, "A young white Horse"; L. 294, Metzu, "The Music Lesson"; R. 144, Van Dyck, "Portraits of Charles Louis, Duke of Bavaria, and Rupert, his Brother, *afterwards Duke of Cumberland*"; *R. 689, Potter, "The Wood near the Hague"; L. 379, Ostade, "A Dutch Canal frozen"; L. 17,* Berghem, "View of the Outskirts of Nice"; L. 582, Wyntrack, "The Farm"; L. (not numbered, the last picture but one), A. Steen, "A Drunken Man being Robbed."

FRENCH PICTURES.—As said above, there is an exit from the Grande Galerie on the right hand into five small rooms devoted to French artists. In the first of these rooms we see the older French schools of painting. There are here two pictures by Clouet, and others by his followers. Clouet was born at Tours in 1500, and died about 1572. There are in the Louvre only two pictures which are said to be certainly his; one other is attributed to him; and there are seventeen pictures classed as belonging to the School of Clouet. In the second and third of these small rooms we see the pictures of Eustache Lesueur (born 1617, died 1655) and of Joseph Vernet (born 1714, died 1789). These pictures of Lesueur's in the second room form part of the collection that he painted for the Carthusian Monastery, once situated on the space now covered by the Luxembourg Gardens. In the third room are pictures he painted for an old house in Paris, once well known as the Hôtel Lambert. In the fourth room are sea-pictures by Joseph Vernet. In the fifth room there are some pictures, not very remarkable specimens, by English artists—Lawrence, Beachey, Constable, and Bonnington. From this room we get to the top of the Escalier du Pavillon Mollien, and the large room on the right is the Galerie Mollien.

Here may be noticed (going from right to left round the room) 804, Lenain, "Portrait of Henri II. Duc de Montmorency"; 828, Poussin, "Apollo in love with Daphne" (this was the last picture Poussin painted, and it is left unfinished); 515, Lesueur, "The Father of Tobias giving Instructions to his Son"; 421, Poussin, "The Philistines smitten with the Plague"; 521, Lesueur, "St. Paul preaching at Ephesus"; 222 and 22

Claude Lorraine, "View of a seaport Town with the setting Sun," and "A Village Festival"; 195, Lefevre, "Portraits of a Master and his Pupil"; 224, Claude Lorraine, "David crowned King by Samuel"; 422, Poussin, "The Judgment of Solomon"; 226, Claude Lorraine, "View of a seaport Town—Effect of Sunlight"; 415, Poussin, "Eliezer and Rebecca"; 232, Claude Lorraine, "Entry into a Seaport"; 219, Claude Lorraine, "View of a Seaport—Effect of the rising Sun"; 223 and 225, Claude Lorraine, "The Landing of Cleopatra at Tarsis," and "Ulysses gives back Chryseis to her Father"; 342, Mignard, "The Virgin and the Bunch of Grapes"; 475, Rigaud, "Portrait of Louis XIV."; 642, Vouet, "The Virgin, the Infant Jesus, and St. John"; 132, Courtois, "A Cavalry Combat near a Bridge."

At the end of this gallery, we get into a large, high, square room known as Le Pavillon Denon. High up the walls there are here four large pictures by Charles Lebrun, representing the Battles of Alexander. Underneath these there are smaller pastoral pictures by Boucher and other artists.

Beyond, the next large room is the Galerie Daru. We may notice here: 600 (unknown), "Portrait of a Woman"; 187, F. H. Drouais, "Portrait of the Comte d'Artois, afterwards Charles X. of France"; 311, Lancret, "Summer"; 99 and 98, Chardin, "The Benedicite" and "The Laborious Mother"; 387, Oudry, "The Wolf Hunt"; 66, Desportes, "Sainte Madeleine repenting, renounces all the Vanities of Life"; 265, Greuze, "Portrait of an Artist"; 329, Vanloo, "The Halt in a Chase"; 86, Mademoiselle Lebrun, "Portrait of Joseph Vernet"; 28 and 29, Boucher, "Two pastoral Subjects"; 264, Greuze, "Portrait of the Artist"; 263, Greuze, "*The broken Pitcher*"; 82, Mademoiselle Lebrun, "*Portraits of* Mademoiselle *Lebrun and her Daughter*"; 403, Pater, "*A pastoral Feast*"; 260, Greuze, "*The Village Bride*"; (not numbered), Gérard, "Portrait of a Lady" numbered), Langlois, "Portr David"; 276, Gros, "François Charles V. visiting the Tombs Church at St. Denis"; 493, "Arrival of the Harvesters Pontine Marshes"; (not num Ingrès, "The nude Figure of a sitting on a Bed"; 160, David, trait of Madame Récamier"; David, "The Vow of the Horatii"; 726, Chardin, "Dea ture"; 627, Joseph Vernet, " Piece at Noon"; 678, A Kauffmann; 649, Watteau, parture for the Island of Cyth 181 and 180, Desportes, " Flowers, and Fruit"; 386, "Blanche—a white Dog pointi Pheasant."

### II. Musée de la Marine

This is comparatively unimpo the sight-seer, but it is taken present order because it is up second-floor of the Louvre, side of the supplementary of French pictures. This n was first opened to the public i It contains models of French foreign ships, and there are here of many warlike instruments use inhabitants of the South Sea I There is, too, a plan of the Suez Also, on this floor, there is Le Chinois.

### III. Sculptures Antique

The galleries or rooms in the containing ancient sculpture are rous. An itinerary is therefore dra by which, if the reader choose t it, he may perhaps trace his w all the separate rooms. The e is the same as the main entran the picture gallery, that is, fr Pavillon Sully, but the sculptu on the ground-floor. The firs is the Salle des Caryatides, s because of the caryatides exe Jean Goujon. By this name stood draped figures of

placing the main pillars in some buildings, and bearing upon their heads the entablature or the cornice above. They are here made to support a very richly decorative gallery over the entrance door. Going down this room there is at the end, on the right-hand side, a recess called the Hémicycle de l'Hermaphrodite, so named from the reclining figure of a woman. Then, going through an archway, and turning sharp to the left, there is the Galerie de la Vénus de Milo, so called from the imperfect figure of a woman, which is perhaps considered as the most precious piece of sculpture in the whole of the museum. The left arm is broken off at the shoulder, and the right arm is broken between the shoulder and the elbow; part of the nose, too, has been broken. The body appears to be quite perfect. The drapery around the lower part of the figure has been frequently restored. Different conjectures have been made as to who was the artist, and much time has been spent in discussing the position in which the woman is supposed to have been standing. The attitude seems to be one of defiance rather than that of gracefulness or of repose. Broken as the statue is, this single figure of a woman so wonderfully formed acquires in our eyes a value that nothing—even a more perfect figure by a Greek artist—could replace. The statue here stands alone, and unconsciously we are reminded of Raphael's famous picture of the Madonna and Child in the Dresden Gallery, which also stands alone in a small room by itself.

At this point we turn immediately to the right and get into the Galerie Melpomène, so called from a colossal figure of the Muse of Tragedy. In her right hand she holds a mask. The mosaic around this statue dates from the time of Napoleon I. Then going *up this gallery, in* a reverse sense *to the way we have* come down the *parallel gallery* at the side, we reach *the Salle du Tibre.* Here there are four men supporting a chimney-piece upon their shoulders. On leaving the Salle du Tibre, we turn at right angles to the left, and there is a small room known as the Salle du Phidias, beyond which is the Rotonde. On the left of the Rotonde there is a gallery consisting of four small rooms; and at the end of this gallery we get into the Salle d'Auguste, or the Salle des Empereurs Romains. Here we can go no farther, and we have done with the ancient sculpture. If we retrace our steps, and get back to the Rotonde, just mentioned, and stand facing the open space outside the building, called the Jardin du Carrousel, and then turn to the left, we get into the Vestibule Daru, and from there into the gallery leading to the Grand Escalier. By the Grand Escalier we may go up into the picture gallery; the Salle des Sept Mètres is on the left-hand side of the top of the staircase, and in front is the Galerie Daru.

### IV. Sculpture de la Renaissance.

There are in this collection some works of art which anyone at all fond of sculpture would be sorry not to have seen. The entrance into these galleries is from the Cour du Louvre. It is near to the archway leading from the Great Court to the river Seine; and as you stand facing the river it is on the left-hand side of that archway. Over the entrance are written the words: "Sculpture de la Renaissance." On the left of the corridor as you go in there is the Salle Judaique, and the Salle Chrétienne; on the opposite side of the corridor there is the Salle de la Cheminée de Bruges. Beyond these, in front of the corridor, are four rooms known as the Salle Michel Ange, the Salle de Christophe Colombe, the Salle de Jean Goujon, and the Salle des Anguier. There is here some very good sculpture; much of it is highly decorative, and it may please those who do not like the simple and sometimes severe style of ancient art.

### V. Sculpture Moderne.

The entrance into this gallery is made from the Cour du Louvre; and, as you stand with your back to the Pavillon Sully, under the clock, the entrance is the first doorway on your left hand. Here there are six rooms, called after the names of the following artists: Coyzevox, Puget, Coustou, Houdon, Chaudet, and Rude. Of these, perhaps, the Salle Houdon and the Salle Coyzevox are the best worth visiting.

### VI. Galerie Égyptienne.

The entry here is made from the Cour du Louvre, the door being on the right-hand side of the passage as you stand facing the Église St. Germain de l'Auxerrois. In the gallery and on the staircase leading up to the first-floor there are Egyptian antiquities of larger forms than those exposed in the upper gallery. The staircase takes one up into the museum of the smaller ancient Egyptian objects, and also by the side of the long Musée Campana.

### VII. Galerie Asiatique et Assyrienne.

The entrance to this gallery is immediately opposite to the Galerie Égyptienne, explained in Division VI. Here we see objects not unlike in appearance to those in the Egyptian Gallery, but yet coming from a different race of people. In both it is interesting to watch the early ideas of art, and the attempts made to realise the form of man and of other animals. The knowledge of giving relief by light and shade, or by perspective, did not come all at once, for the earliest artists were as ignorant of these things as they were of the technicalities of painting. From the Galerie Assyrienne there is a staircase that takes us up into the Musée de la Renaissance on the first-floor.

### VIII. Salle des Dessins, etc.

*The entrance here is made by the staircase that leads up from the Pavillon Sully, the same staircase that* you ascend if going into the picture gallery, and as explained in Division I., but on the first-floor instead of turning to the right you turn to the left. There are here a great many rooms, containing principally sketches left by French artists of pictures that were never painted, and perhaps never intended to be painted. On the ground-floor there is the Musée de Calcographie, or of copper-plate engravings. A considerable number of the works of art in the Louvre have been engraved on copper, and these prints are sold to the public at the prices marked in the catalogue, of which there is a copy in one of these rooms.

*Omnibuses*, Rue de Rivoli and Rue St. Honoré, by the side of the Théâtre Français; *Tramways*, Quai du Louvre and Rue de Rivoli; *Station de Voitures*, Place du Palais Royal, and between the Colonnade of the Louvre and the Eglise St. Germain l'Auxerrois.

**Luxembourg.**—*Legation*, 153, Faubourg St. Honoré. *Omnibus Route*, Faubourg St. Honoré; *Tramway*, Boulevard Haussmann; *Station de Voitures*, Avenue Friedland, near the Rue Washington.

**Luxembourg, Le, Palace and Gardens of**, situated in the southern part of Paris, on the left bank of the river, a few yards to the west of the Odéon Theatre. The Rue de Vaugirard runs directly in front of the Palace, and the Rue de Tournon joins the Rue de Vaugirard at right angles, immediately in front of the large gateway. The whole of the Palace, with the exception of the Museum, is now completely closed to the public, except when the Senate is not sitting; the public is then allowed to visit the rooms.

About the year 1612, Marie de Medicis, then the widow of Henri IV., bought the land upon which stood an hôtel belonging to the Duc de Piney Luxembourg; she caused the then

standing house to be pulled down, and had built for herself the Palace that we now see. The building was begun in 1615, and is supposed to have been nearly finished in 1620. Jacques Debrosses was the architect, and he partially took for his model the Pitti Palace in Florence, in which Marie de Medicis had been born. Debrosses did not intend to copy exactly the Florentine building, for the ground-floor only of the Luxembourg Palace shows the Tuscan style of architecture; the second and third floors are both Grecian. The fine proportions, the symmetry, and the solid appearance of the whole are justly admired. The south façade, towards the gardens, is the finer of the two; it is the sunny side, and is therefore the brighter. Like many other buildings in Paris, the Luxembourg Palace has officially borne different names at different epochs, but the unofficial name given to it at first, and which was taken from the name of the former owner of the ground on which it was built, has clung to it through every change of dynasty. The Parisians have ever spoken of it as Le Palais de Luxembourg. Marie de Medicis had wished it to be called Le Palais Medicis, or Le Palais de la Reine Douarière; she left it to her second son, Gaston Duke of Orleans, the brother of Louis XIII., and he called it Le Palais d'Orléans. Gaston was not a man likely to change the popular will in anything, and the building was still known by its first original name. From the Duke of Orleans the Palace and the gardens went to his daughter *Mademoiselle*. This was a title which since the 17th century has been used in France as a proper name indicating the eldest daughter of *Monsieur*, who was the brother of the reigning king. Gaston's daughter, the Duchesse de Montpensier, was otherwise often known as *la grande Mademoiselle*, a title given to her to distinguish her from *Mademoiselle*, the daughter of Philippe d'Orléans, niece of Louis XIV. *La Grande Mademoiselle* was of course the niece of Louis XIII. She was supposed to be the richest heiress of her day, but she was nevertheless unsuccessful in all her attempts—four at least—to marry one of the crowned heads in Europe. One of her chances had been with her cousin, Louis XIV. She has left Memoirs which are still considered as important documents for the history of her time. After her death in 1603, *Mademoiselle* bequeathed the Luxembourg Palace to that Duke of Orleans brother to Louis XIV.; Louis XV. bought it, and Louis XVI. gave it to his brother, *Monsieur*, afterwards Louis XVIII. After the fall of the monarchy in France the Palace was considered as national property; during the Reign of Terror it was converted into a prison, and in 1795 it became the Palais du Directoire. In 1799 it was Le Palais Consulat; in 1801 the Senate held their meetings there; and in 1814 it became La Chambre des Pairs. In 1852 the Senate again went to sit in the Luxembourg Palace, and it then officially bore the name Palais du Sénat. From 1871 to 1879 the Préfecture de la Seine temporarily occupied the old Palace, because of the destruction by the Communists of the Hôtel de Ville. In the meantime the Senate held their meetings at Versailles, as did the members of the Lower Chamber. When the Legislature returned to Paris in 1879 the Senate naturally went back to the Luxembourg Palace, and the Préfecture de la Seine is now installed in the Tuileries. Though the large building will be known as heretofore by its old title Le Luxembourg, still over the main entrance in front of the Rue de Tournon we read the words Le Palais du Sénat.

The Luxembourg Palace has been considerably altered during the present century. The centre of the building on the south side was only one story high, and over this in the year 1804 Chalgrin built a gallery, used afterwards by the Peers for keeping their archiv

He also added to the east side, and built that long gallery where we now see the pictures. Chalgrin made these improvements in the Palace, taking care not to interfere with the original structure planned by Debrosses. In the reign of Louis Philippe it was found that the apartments were not large enough. The enlargement began in 1835, and after two or three delays the whole was completed. At present the two façades of the Luxembourg Palace both measure about 89 mètres in length (the south side, or that facing the garden, is a little the longer). The height is about 21 mètres; but the side wings, facing the east and the west, are each 129 mètres long.

By the side of the large Palace is the Hôtel du Petit Luxembourg, built either by Marie de Medicis, or, more probably, by Richelieu, about the year 1629. The hôtel at anyrate belonged to Richelieu, and for a certain time he lived there. He gave it to his niece the Duchesse d'Aiguillon, and it afterwards passed into the hands of the Prince de Condé. More than a century later it belonged to Louis XVI.'s brother, afterwards Louis XVIII. The building is not architecturally remarkable, and therefore has not attracted much notice. Bonaparte lived there for a time during the Consulate, and under the Restoration it was used as a residence by the President of the Chamber of Peers. The President of the Senate now also resides there.

### The Gardens.

The Luxembourg Gardens are among the largest and the finest in Paris. They were originally laid out by Jacques Debrosses, the same architect who built the palace; and were much smaller than their present existing size, for the land formerly belonging to the convent of the Carthusian friars was added to the pleasure-grounds dependent upon the palace as soon as the convent was suppressed. The gardens, as we now see them, measure about 920 mètres in length by 570 in breadth. In 1861 the Rue de Medicis, starting from the Odéon Theatre, was made, and in 1862 the Rue Soufflot, leading from the Boulevard St. Michel to the Panthéon; both of which altered on this side the aspect of the gardens. And in 1867, in spite of the protestation of the inhabitants of that quarter of the town, the gardens were considerably curtailed on the south side. The statues in the Luxembourg Gardens are not remarkable as works of art; they are, on the whole, less good than those in the Jardin des Tuileries. The Fontaine Medicis at the south-east end, not far from the entrance behind the Odéon Theatre, is mentioned in the article FONTAINES. The flowers and the trees are considered to be better kept here than in any public garden in Paris; and in the summer-time the Parisians show themselves fully grateful for the good things given to them.

### The Picture Gallery.

Open to the public every day except Monday, from 10 till 4 in the winter months and in the summer months from 9 till 5. On Sundays the entry is made at the left-hand side of the great gateway opposite to the Rue de Tournon; but on week days one goes first into the gardens immediately behind the Odéon Theatre —opposite to where the omnibuses are standing—and the entry into the palace is sharp round to the right of the gateway into the gardens from the street. There is no further difficulty in finding one's way up the staircase into the galleries. And on week days one leaves the galleries as one came in; but on Sundays the way out is made at the end of the grande galerie. On the ground-floor there is a rectangular

room, through which one must pass, devoted to sculpture. As the picture and sculpture galleries are the only portions of the Luxembourg Palace now open to the public, we need not concern ourselves with the interior of rooms that we shall not be allowed to see. An attempt, however, will be made to point out summarily the names of some of the best of the pictures in this large collection. A catalogue of the works of art exhibited (price 75c.) is sold in the museum, and from this catalogue the following indications are principally drawn. In this gallery all the pictures are the works of modern artists, and many of them are acquisitions made by the Ministry of the Beaux Arts from the general exhibition that takes place in the months of May and June every year. There is also an unofficial tradition that the work of no artist be kept in the Luxembourg for more than ten years after his death; after that time the picture is removed to one of the rooms in the Louvre. The pictures exhibited in the Luxembourg are therefore constantly being changed. However, we must take them as they are; and at anyrate the change is but a gradual one.

The same plan will be observed here as in mentioning the pictures in the Louvre gallery. An itinerary is given, always going from right to left in each room, and the principal pictures will be mentioned according to the indications given in the official catalogues.

FIRST ROOM.—At the right hand of the entrance-door into the galleries there is a small room in which there are two pictures which may be mentioned. No. 208, L. Mélingue, "Le Prévôt des Marchands, Étienne Marcel, et le Dauphin Charles (1358)"; 232, J. R. Ranvier, "La Chasse au Filet."

GRANDE GALERIE.—In the middle of the ceiling of the grande galerie there is a picture by A. F. Callet, a French painter, born 1741 and died in 1823, representing the Rising of the Aurora. The twelve other pictures on the ceiling of this gallery are by J. Jordaens, a Flemish artist, born at Antwerp in 1593, died in 1678. These twelve pictures represent the twelve signs of the Zodiac. Six are placed on each side of the painting by Callet. Among the pictures on the wall, the following may be mentioned. (The reader will remember that the order here observed is always from right to left of the entrance-door, going down one side of the gallery and then up the other):

No. 118, J. L. Gérome, "A Cock-fight"; 130, J. Goupil, "The last Days of Mme. Roland's Captivity"; 36, A. Cabanel, "Glorification of St. Louis"; 96 and 97, Dupré, "Morning and Evening"; (not yet numbered), L. Bonnat, "Portrait of Léon Cogniet"; 66, T. Couture, "The Romans of the Period of Decadence"; 9, P. J. A. Baudry, "St. John the Baptist"; 109, F. L. Français, "The End of Winter"; 39, A. Cabanel, "The Birth of Venus"; 280, F. Ziem, "View of Venice"; 43, E. A. Carolus-Duran, "A Lady putting on her Glove"; 55, P. C. Comte, "Henri III. and the Duc de Guise"; 142, E. A. A. Herbert, "The Malaria"; 244, Robert-Fleury, "The last Day of Corinth"; 31, J. A. Breton, "A Woman gleaning Corn"; 132, G. Guillaumet, "Laghouat, an Algerian Sahara"; 186, J. L. Lefebvre, "Truth"; 24, A. W. Bouguereau, "The Consoling Virgin"; 156, L. G. E. Isabey, "The Embarking of Ruyter and of William de Witt"; 95, E. A. Duez, "St. Cuthbert, a triptych"; 206, J. L. E. Meissonnier, "Napoleon III. at Solferino"; 71, J. E. Antan, "A Corner of a Studio"; 63, G. Courbet, "The Brook from the black Pool"; 8, P. J. A. Baudry, "Fortune and the young Child"; 62, G. Courbet, "The Wave"; 37, A. Cabanel, "Death of Francesca da Rimini and Paolo

Malatesta"; 25, A. W. Bouguereau, "Birth of Venus."

IN THE COULOIR (the corridor joining two sides of the Palace). No. 134, A. Hagborg, "High Tide in the Department of the Manche"; 191, A. Leleux, "A Wedding in Brittany"; 35, U. L. A. Butin, "Burying a Soldier at Villerville in the Department of Calvados"; (not yet numbered), E. Dameron, "Autumn Morning in the Woods"; 281, F. Ziem, "Venice, viewed from the Doge's Palace"; 104, Feyen-Perrin, "Return from the Oyster-fishing at the Spring-tides"; 214, J. F. Millet, "Church at Gréville"; 228, A. Perret, "The holy Viaticum in Burgundy"; 227, L. G. Pelouse, "A Sketch at Cernay in January"; 131, G. Guillaumet, "Evening Prayer in the Saharah"; 275, F. de Vuillefroy, "The Return of the Flock"; 204, C. F. Marchal, "The Fair for Servants at Bouxwiller, Alsace."

LES VERNETS (at the end of the couloir are four small rooms called Les Vernets, because pictures by Vernet used formerly to hang there).—No. 44 (on the right hand of the end of the corridor), J. C. Cazin, "Ishmael"; 29, J. A. Breton, "The Calling in of the Corn-gleaners"; 279, W. Wyld, "View of Venice through a morning Fog"; 49, A. Fleury-Chenu, "The Loiterers in the Snow"; 234, E. Renard, "The Grandmother"; 225, C. Paris, "A Bull in the Roman Campagna"; 45, C. Chaplin, "Soap-bubbles;" 57, F. Cormon, "Cain, with all his family, flying from God's Anger"; 67, P. A. de Curzon, "Psyche"; 164, A. Kreyder, "Offering to Bacchus"; 21, Mlle. Rosa Bonheur, "Husbandry in the Nivernois, The Foundry"; 301, A. L. Galbund, "The Young Housekeeper," a pastel; 286, A. Bida, "Refectory of Greek Monks," crayon drawing; 300, C. F. Gaillard, "Study for the Portrait of Madame R——," chalk drawing; 287, A. Bida, "The Evening Roll-call in the Crimea," crayon drawing; 171, E. Lansyer, "The Heather at Kerlouarneck, in Finisterre."

*Omnibuses*, from behind the Odéon Theatre and Boulevard St. Michel; *Tramway*, Boulevard St. Michel; *Station de Voitures*, Rue de Medicis.

**Lycées.**—There are five national lycées in Paris: le lycée Louis le Grand, le lycée Henri IV., le lycée Saint Louis, le lycée Charlemagne, and le lycée Fontanes. Towards the end of this article a word will be said upon each of these lycées separately. Each of these is a public establishment for the purpose of giving secondary instruction, and they belong to the State and are placed under its control. The subjects taught are religion, ancient and modern languages, belles lettres, philosophy, mathematics, physics, chemistry, history, natural history, geography, writing, drawing, and good demeanour. The direction of each of the lycées is confided to a *proviseur*, he is assisted by a *censeur*, by *surveillants généraux et particuliers*, and by an *aumônier*. This last functionary is charged with the religious instruction. The literary and scientific knowledge is taught in classes by professors, and these professors bear different names depending upon their duties. The financial manager is called the *économe*, he also controls the household management. The boys are divided into four classes according to the degree of progress in their studies. The pupils may be taken as boarders, as half-boarders, or as day scholars. In Paris the lycées Louis le Grand, Henri IV., and Saint Louis, receive boys in either of these three categories, but the lycées Charlemagne and Fontanes receive only day-scholars. The annual fees to be paid by parents will vary in Paris according to the classes to which the boys belong. In the provinces they will also vary according to the lycées; at some the fees are higher than in others. We are now concerned only

with Paris, and the following table will probably give the best idea:

| Divisions. | Charge for boarding. | For instruction to day-scholars. | Extra fees due by day-scholars for lectures, etc. |
|---|---|---|---|
| Elementary Division. | 950 fr. | 120 fr. | 60 fr. |
| Grammar ,, | 1050 ,, | 150 ,, | 75 ,, |
| Superior ,, | 1350 ,, | 200 ,, | 100 ,, |
| Higher Mathematics. | 1500 ,, | 250 ,, | 125 ,, |

To obtain admittance into the elementary division a boy must be eight years old and know how to read and write. While he is in the eighth and the seventh class (the two lowest) he is still taught reading and writing, orthography, French grammar, the rudiments of Latin, sacred history, the history of France, geography, arithmetic, and linear drawing. In the grammar division, which comprises the sixth, fifth, and fourth classes, the boys are taught French, Latin, and Greek, grammar, geography, and ancient history, arithmetic, and the elements of geometry. In the superior division, that is in the third and second classes, the subjects taught are rhetoric and logic, and these are divided into two sections, the literary and the scientific branches. The first of these branches prepares boys for the baccalauréat ès lettres (at the Sorbonne) and afterwards for the faculties of letters, of law and of medicine; the other branch prepares *boys for the commercial* and industrial *profession, for special* schools, for the *baccalauréat ès sciences* (at the Sorbonne) and afterwards for the Faculties of science and medicine. In some of the lycées a class of higher mathematics is joined to the scientific branches. To both branches a course of modern languages is also added. Further, those boys who take up classics are instructed in sciences, and those who take up the sciences are instructed in classics. Logic is compulsory in both branches. At the end of each scholastic year there is a general examination at the Sorbonne between the pupils of the lycées of Paris and the pupils of the lycée at Versailles.

The LYCÉE CHARLEMAGNE was founded in 1805 in the Maison des Grands Jésuites, 120, Rue St. Antoine, where it now stands. Half boarders, or day scholars, are only taken here. The number is now 950.

The LYCÉE FONTANES, 65, Rue Caumartin, and 8, Rue du Havre, was established in 1805 under the name Lycée Bonaparte. Half boarders and day scholars are only taken here. The total number is 1650.

The LYCÉE HENRI IV. was established in 1805, under the name Lycée Napoléon. It stands now where it was first instituted, in the buildings of the old abbey of Ste. Geneviève. We see the doorway in the Place du Panthéon. There are here 473 boarders, 247 day boys; total, 720.

The LYCÉE LOUIS LE GRAND, 123, Rue St. Jacques, was originally the Collége des Jésuites, founded at Clermont Ferrand in 1564. It was rebuilt in 1628, and in 1674 took its present name in honour of the grand monarque, Louis XIV. When the Jesuits were suppressed in 1763 their college was transferred to Lisieux, in Normandy. During the great revolution, and afterwards, its name was frequently changed, and under the Restoration its old name was revived. There are now 775 boarders, 732 day boys; total, 1507.

The LYCÉE SAINT LOUIS, 40, 42, and 44, Boulevard St. Michel, was first founded in 1280, by a canon of Paris, [illegible]

the poor scholars of the dioceses of Coutances, Bayeux, Evreux, and Rouen—all towns in Normandy. There are now 500 boarders and 400 day boys.

**Madagascar.**—*Consulate*, 65 and 67, Champs Élysées. *Omnibus Route*, Champs Élysées; *Station de Voitures*, Rond Point des Champs Élysées.

**Madeleine, La,** is situated at the converging point of the Boulevard de la Madeleine and the Boulevard Malesherbes; it faces the Rue Royale, and, beyond that street, the Place de la Concorde and the Chambre des Députés. This church was begun, in 1761, by Contant d'Ivry. He died in 1777, and Couture altered the designs which had been already planned for the church, and built the south-west façade as we see it now. During the Revolution nothing was done, but Napoleon continued the work in 1808. He wished to convert the building into a Temple de la Gloire in honour of his Grande Armée. Vignon, who was then the architect, had to submit to the Emperor's will, and he modified all the designs. After 1814 the work was again delayed; and in 1816, at the commencement of the Restoration, Vignon, who was still alive, returned to the old plans of making of the building a parish church. He designed nearly all the outside of the church; after his death Huvé succeeded him, and planned all the interior. The Madeleine was not finished and consecrated until 1842.

The church is constructed upon the model of a Greek temple, and forms a parallelogram of 102 mètres long by 43 wide. It stands upon a basement 4 mètres high from the ground. There are around it 52 fluted Corinthian columns, 15 mètres high, and the chapters to these columns are richly ornamented. There is a porch running all round the church, and over this porch there is a frieze, on which the figures of angels are sculptured. On the front of the main façade there is the inscription: "D.O.M. SUB INVOCATIONE SANCTÆ MAGDALENÆ;" and over this inscription there is a pediment in bas-relief, representing the Last Judgment. This pediment is the work of Lemaire, and it is surpassed in Paris only by the pediment upon the Panthéon. Over the frieze, and around the pediment, there is a cornice at the top of the building, thus making the whole entablature of the Madeleine one of the finest modern imitations of Grecian architecture.

The interior of the church is less pleasing than the exterior. It is lighted by three cupolas, but, except on a very bright day, the light seems always to be insufficient. Inside the church the style of architecture is the same as outside; and though each individual portion is harmoniously proportioned with regard to the rest, there is a depressing appearance of heaviness and a want of grace. One feels that dignity only is not sufficient for handsomeness. The outside of the church is brighter, for the Grecian buildings, with their straight lines, their right angles, and their massive look, want the full light of day if all their individual parts are to be seen. In the crypt of the Madeleine there are the tomb and statue of M. du Guerry, once the curé of the Madeleine, who, with M. D'Arboy, the Archbishop of Paris, was seized by the Communists, dragged by them to the prison of La Roquette, and there shot, on the 24th May, 1871. The Madeleine is not open to visitors until after 1 p.m.

*Omnibuses* and *Station de Voitures*, Place de la Madeleine; *Tramways* start from the beginning of the Boulevard Malesherbes, on the west side of the church.

**Mairie.**—There is a *Mairie*, or a small Hôtel de Ville, in each of the twenty arrondissements of Paris. (*See* ARRONDISSEMENTS.) The mairie is presided over by a maire, and he has under him three assistant or deputy maires. Their functions are principally

civil, and of course are confined to their own district. They take cognisance of births, of marriages, and of deaths; and at each mairie there is also the juge de paix of that arrondissement. Some of the mairies are handsome buildings, and upon the façade is written the number of the arrondissement to which it belongs.

**Maisons de Santé.**—These are establishments founded and governed by private individuals, where sick people, who are unwilling to go to the hospitals, may receive the care of a skilled physician, a surgeon, and also other attentions, which they could not get in their own homes. The Maisons de Santé are practically not under the control of the Government, though no such establishment may be founded without the authorisation of the préfet of the district. They are often directed by and are the property of a medical doctor, who has thus under his own care the charge of all his patients. A certain daily payment is made, varying according to the number of rooms each patient may occupy. Until the year 1838 all patients alike were received into these establishments; but now people of unsound mind, women in childbirth, and people with orthopædic diseases do not come within the province of the Maisons de Santé. For these special treatment is afforded in other houses. The Maison de Santé is therefore a small hospital, but differing from a hospital because its smaller size enables more personal care to be given to each patient; and the fact that payment for board and lodging is taken gives to the establishment a different aspect.

**Maps.**—In most of the guide-books to Paris there is a map at the end of the volume, but it is generally made to form *a portion of the book* itself. Strangers *who intend to make* a stay of a week *or longer in Paris*, will find that they *can learn the geography* of the town more quickly, and also more pleasantly, if they buy for themselves a separate map. Among the best are the map published annually by *Lanée*, 8, Rue de la Paix; and also that published by *Logerot* (now Gaultier), 55, Quai des Grands Augustins. Any bookseller or stationer, if he has not either in stock, will soon be able to supply them; and the map mounted on canvas, costing an additional franc, will always be found to be the most serviceable, because the most readily folded. For those people who like to see the different arrondissements marked, Logerot's map is preferable; but for most travellers this is unnecessary, and it may be said that one map is practically as good as the other: both have the inestimable advantage of being clear and distinct.

Besides these maps, two others of a different kind may also be mentioned. "Plan-Guide Monumental de Paris," or an exposition upon a sheet of paper of the principal churches and other buildings, and also of the main streets in the capital. For anyone who has no notion of the geography of Paris, this Plan-Guide will be useful. It may be found at most of the booksellers, and it is published by Martinet, 12, Boulevard des Capucines; price, 1f. 50c. The "Itinéraire des Omnibus et des Tramways dans Paris," to be bought at all the omnibus stations, will be useful to those who travel much by the omnibuses or by the tramways. This map appears at first to be confusing; but a little patience will soon unravel the great network of the various lines.

**Marché aux Bestiaux, Le.**—Like the great slaughter-house (*see* ABATTOIRS), the large cattle-market in Paris is of recent date. Before the year 1868, animals intended for human food were bought in different places, some outside Paris and some in the town. Out of Paris, the two most importa markets were at Poissy and at Sceau

At Sceaux the market had been established by Colbert as far back as 1673; and before the establishment of the existing large general cattle-market at La Villette, inside Paris, animals were sold there every Monday. At Poissy, Thursday was the market-day, and then were bought a very large number of live stock, intended to feed the ever-increasing population of Paris. It is said that Poissy used to send into Paris every year 80,000 oxen, 20,000 cows, 350,000 sheep, and 45,000 calves. Poissy is a small town on the left bank of the Seine, about three miles, in a straight line, north-west of St. Germain. A road runs through the bottom of the forest, connecting the two places. Sceaux is also about three miles, in a straight line, from the Porte d'Orléans, one of the gates through the fortifications of Paris upon the southern side. There is a railway that goes to Sceaux, starting from the Gare de Sceaux—or the Gare d'Orsay, as it may be called—at the end of the Boulevard St. Jacques. The Poissy market is now quite a thing of the past; at Sceaux there is still a small market—though very insignificant in importance beside the glory of former days—at which calves and sheep are principally bought and sold.

The entrance into the present cattle-market in Paris is made from the Rue d'Allemagne, a continuation, in a straight line, of the long Rue de Lafayette. Going up the street the gate is on the left-hand side, between the railway-bridge of the Chemin de Fer de Ceinture and the fortifications. There is here a large open space, nearly as vast in extent as the Abattoirs, and the two kindred establishments are connected, so to say, by a bridge that goes over the Canal de l'Ourcq. This arrangement is certainly a wise one, and we shall see presently its practical effect. At the left-hand side of the open space, as you enter it from the Rue d'Allemagne, is a building called the Régie (see RÉGIE), and a certain portion of the building is used as a bank for the cattle-merchants, so that they need not carry about with them in their pockets large sums of money. On the other side there is a building in which the administrative work, or office work connected with the market, is done. Beyond this, still on the right-hand side after passing through the gates, there is a branch line of the Chemin de Fer de Ceinture, and by this line the animals are brought to the market itself, and are landed there as passengers going from Dover to Calais are landed from the train close to their steamboat. For each animal brought by the train a certain specified sum is charged for transport, and also—if the word may be used—for the lading and for the unlading of the animals; so much a-head for the oxen, less for the calves, and less again for the sheep and the pigs. Also every beast going into the market has to pay his toll—2f. 50c. for each bull, ox, or cow; 1f. for a calf; 25c. for a sheep or a pig. And for every animal not sold that day there is shelter at night provided in the market at certain charges; in fact, the beast stops there until the next market-day, when he has again to run his chance of a buyer being found for him.

The large market is covered over with an iron roofing, which is supported by iron pillars, so that in case of rain business may be conducted with moderate comfort; the place is naturally draughty, and in the winter a north-east wind will make itself felt. There is room to bring in upon each market-day, 4600 oxen, 22,000 sheep, 7000 pigs, and 4000 calves. It may be curious to Englishmen—who are not a veal-eating people—to compare the number of calves with that of the oxen. In Switzerland and in Germany generally, the calves have a far worse time of it even than in France. Animals come to Paris, as to London, from foreign countries. Germany sends sheep to Paris; Italy, oxen; Spain, oxen and sheep; Hungary, sheep; the Tyrol, sheep; Switzerland, calves.

The great market is divided practically into three parts. Entering from the Rue d'Allemagne, in the middle portion are sold the bulls, the oxen, and the cows; on the left-hand side are sold the sheep; and on the right are the pigs. This division has been judiciously planned, for the sheep and pigs are apt to run about, with a perverse obstinacy that is more amusing to a looker-on than to those who are practically concerned; and also in the slaughter-house these smaller animals are by far the most restless. There are, of course, sheep-dogs, who have their work to do in separating the animals or in keeping them together, in making them move on more quickly, or else in keeping them back; and these dogs are so keen and so intent upon their business as to make one think that they are possessed with some of the intelligence of man, and also that they are not without some of the more wild instincts of beasts of prey. On the right hand of the pig-market is the line of railway by which all the animals have been conveyed. Beyond these three separate markets, on an alignment with them all, are the stables where those animals not sold have to spend the night.

As Monday used to be the market-day at Sceaux, and Thursday at Poissy, so now Mondays and Thursdays are the two principal market-days in Paris. Cattle are bought and sold upon the other days also; but the numbers then are much smaller. As we should expect, in the winter more animals are brought to market than in the summer; but otherwise, as the supply of meat must be tolerably regular, unless chance has so willed it, not a larger number of beasts are bought and sold on one day than upon another. As a rule the animals are bought at so much a-head, excepting the pigs, which are bought by weight. The buyer makes his calculations mentally as to how much good pork may be got off a pig, and then he negotiates with the seller. Pigs are bought in this way in batches of three, four, five, and six at a time. By far the greater proportion of the animals brought to market have been sent there to be delivered over the next day to the butcher, and for this reason the great slaughter-days have been made to follow immediately after the market-days. In the market there are stalls in which the beasts spend the last night of their lives. Business begins in the cattle-market at 10 in the morning. A bell rings, and then commences the sale of bulls; at 10.30 the bell is again made to sound, this is for the cows; at 11 it is the turn of the oxen; and at 12.30 the sheep, which are the most numerous, receive their share of attention. The sale of pigs begins generally about 11 o'clock, and from then till two in the afternoon the greater part of the business is done. As to the numbers sold one day's market may be as good as another, and the following figures will give a fair idea of the extent of business done. There were on one day in the month of June, 1881, 2784 horned cattle "declared" before a given time; 77 others were brought in after the general declaration took place, and these were declared separately. The original number, 2784, thus became 2861; of these, 2218 were oxen, 142 were bulls, and 501 were cows. The calves, not given here with absolute accuracy, numbered about 1970. On the same day there were 19,742 sheep declared at first, and then 150 more were "introduced" afterwards; these, of course, had to be declared in the same manner. There were, therefore, in all 19,892 sheep. All the pigs seem to have been brought to market in good time; there was, therefore, only one announcement made. The number was 4006. These figures were taken from the official register hung up inside the market.

There are Englishmen who may perhaps like to spend an hour or so at the cattle-market. If the wind be at all cold, or if it be blowing from the north let them go provided with a greater Outside the gates, in the Rue d'

magne, there are restaurants where one may breakfast well.

An *Omnibus* (line, Petite Villette to Champs Élysées), starting from the bottom of the Champs Élysées, will take one close to the market, and there is also a *Tramway* (line, Pantin to Place de la République) that passes by the entrance-gates. There is a *Station de Voitures* near to the gates, but cabs are not always to be found upon it.

**Marché aux Chevaux, Le,** is situated at the corner of the Boulevard de l'Hôpital and the Boulevard St. Marceau, in a part of the town far away from the usual wanderings of most tourists. There is an entrance from each of these boulevards; that from the Boulevard de l'Hôpital is the chief. The market-days are every Wednesday and Saturday, from 1 till half-past 4 o'clock, or from 2 until 6, depending upon the season of the year. The horse-market in Paris is not so well worth seeing or so interesting as the cattle-market. The great majority of cattle that are brought for sale are fine, or are fairly good beasts of their kind; they are intended for human food, and a watch is kept over the quality of the cattle brought into the market. But with the horses (apart from those which are sold for butchers' meat) the case is altogether different. A man may sell a bad horse as well as a good one, if he can get anyone to buy him; just as a second-hand book-seller may sell his books in a lot at 1d. apiece, or may have choice books, each worth a large sum of money. The best riding or driving horses are not brought to this market, few of the second best, and not many of the third best. After the third class the scale may decrease still many degrees. The animals intended for heavy cart-work are usually the best. *The prices paid for the beasts here sold will vary, it is said, from 100f. to 2000f. This latter price is quite exceptional. Judging from the appearance of the animals one would imagine that the* average prices were between 400f. and 800f. There are some brutes that certainly are not worth the quarter of 400f., and on them the owners are usually careful to put some harness. But harness and horse have often already done their natural life's work. The greater number of the horses that are sent to the *abattoir aux chevaux* to be killed for human food are brought here on market-days.

Horses, mares, mules, and donkeys are sold here, and upon each beast is paid a 1f. entry fee as it passes the gate. The animals are divided after some not very precise order, each seller usually keeping his own beasts together. In fact, in the large yard, there are divisions or stalls to allow of six or seven horses. The inferior animals, which are more numerous than the higher-priced creatures, stand facing the Boulevard St. Marcel, as far as there is room for them; the better horses are placed on the other side of the yard. The yard is oblong-shaped, and in the middle there is a walk for visitors. The entrance is free. Between this promenade and the rows of horses on each side there is a sort of road roughly paved, and upon this the animals inspected are trotted up and down. They are never galloped. It is not a little curious to notice that from so many indifferent-looking beasts so few appear to go lame as they are being trotted upon the hard stone. The horse-dealer's art is everywhere proverbially wonderful, but at the same time, when an animal is sold here, and a tolerably fair price is given for him, the seller usually agrees to take the horse back within eight or ten days if he prove other than he appeared on the day of the sale. There is also a veterinary surgeon on the premises, whose opinion may be asked; but such consultations are not gratuitous. As may be expected, there are always men or lads in the yard whose occupation it is to mount the horses bareback and ride them round the yard, so that the intending purchaser may judge of the merits of an animal. Some few of

these men ride well, but it is rare to find one who has both a good seat upon his horse and who can also ride with a light hand upon the reins. They can, however, perform what is wanted of them, and if the animal they have ridden be bought the buyer usually gives the man 5f. or 10f. according to the price to be paid for the animal.

In one corner of the yard there is a short steep incline, for the purpose of testing such horses as are intended for heavy cart-work. The animal is put into a light sort of vehicle (it is not a cart), so constructed as to enable a very strong drag to be put upon each wheel as he mounts the hill. The object is to test the power of the animal, and also his temper and his disposition. But a horse at all nervous, when he finds that a very strong drag is suddenly put behind him—for he knows very well that he is not drawing a cart fairly loaded—will not unfrequently refuse to mount the hill, feeling that some trick is being played upon him.

Carts and cars, mostly intended for use in the country, are also brought here for sale. An entrance fee of 1f. is charged also upon them ; and if they remain in the yard until they are sold a certain sum is charged every day they stop there, and also 1f. for every market-day.

*Omnibuses* and *Tramways*, Boulevards St. Marcel and de l'Hôpital ; *Stations de Voitures*, Avenue des Gobelins and Boulevard de l'Hôpital.

**Marché aux Chiens, Le.**—The Dog Market is held every Sunday afternoon, from half-past 12 or 1 o'clock, in a corner of the yard known as the horse-market. The entrance to the dog-market is from the Boulevard de l'Hôpital, and the dogs to be sold are surrounded by a small crowd of people—idlers and others—who come there to see what may be doing. Anyone who wishes to sell his dog may bring him to the market, paying for him an entrance fee of 15c. Perhaps the times of the year when most business is done is in the autumn months, at the beginning of the shooting season, and early in the summer. But at no time is the competition very brisk, nor are the animals specially valuable of their kind. As with the horses, the best dogs are not brought here to be sold. Animals that are really fine will be sold by dog-fanciers and others in different parts of the town to persons who do not wish to pick up their pet animals in the open market.

One reason why the dog-market is not well attended, and the show of animals not brilliant, is that the market itself is situated in the 13th arrondissement, well known to be one of the poorest in Paris (*see* ARRONDISSEMENTS), and the 5th arrondissement, which is here divided from the 13th by the Boulevard St. Marcel, is far from being the most prosperous.

*Omnibus Routes*, etc., the same as for the MARCHÉ AUX CHEVAUX.

**Marché aux Fleurs.**—Paris is certainly not wanting in flower-markets. There are four that are well known, and there are others of lesser importance away from the central parts of the town. The principal flower-markets will be found as under, under their respective alphabetical headings :

LE MARCHÉ AUX FLEURS, every Wednesday and Saturday, on the quay near to the Pont Notre Dame. (*See* MARCHÉ AUX OISEAUX for description of the situation ; the two markets are held on the same ground.) This is perhaps the chief of the flower-markets.

MARCHÉ DE LA MADELEINE is held every Tuesday and Friday in the Place de la Madeleine, on both sides of the church. This market is a busy one, and it is frequented usually by a different class of customers to the one just above mentioned.

MARCHÉ DU CHÂTEAU D'EAU

every Monday and Thursday, in the Place de la République. This large open space was, until a few years ago, called Place du Château d'Eau. Hence the name of the flower-market.

MARCHÉ ST. SULPICE, every Monday and Thursday, on the Place St. Sulpice, in front of the church. The church stands between the Boulevard St. Germain and the Luxembourg Gardens.

**Marché aux Oiseaux, Le,** used, until the month of October, 1881, to be held in the Marché St. Martin, behind the Conservatoire des Arts et Métiers, but it is now held every Sunday in the Place au Marché aux Fleurs, where a great flower-market is held every Wednesday and Saturday. This is a square or open place, bounded on the north by the river, on the east side by the Rue de la Cité, behind which we see the large new Hôtel-Dieu; on the south side the Rue de Lutèce; on the west the Rue Aubé. The name Place du Marché aux Fleurs is not indicated; the title was given probably by the people because a flower-market was held there. The large building that we see facing the river is partly occupied by the Préfecture de Police, and partly by a caserne, or barracks. Facing the Hôtel-Dieu, there is the Tribunal de Commerce. In this square, situated in the Ile de la Cité, birds of many and various kinds are sold every Sunday. The sale lasts all day, and the market appears tolerably active with visitors, either intending buyers or mere spectators. It would be useless to enumerate the different kinds of birds that are here sold. Those who like the chirping of the canary or the talk of the parrot may easily be able to satisfy their wishes. Besides birds, there are also birdcages, and other articles necessary for bird *welfare. Cocks and hens of choice broods are brought here for sale, so also are rabbits, pigeons of different colours, guinea-pigs, white mice, and silkworms. Birds may probably be* bought cheaper at the bird-market than at those shops in the street where they are sold. But Sunday comes only once a-week—there used to be another market-day, but poorly attended, on Thursday, in the Marché aux Carmes—and if on a week-day anyone wishes to provide himself, he may find bird-fanciers in other parts of Paris. Birds are to be bought in the Rue St. Honoré, No. 198, opposite to the great Magazins du Louvre, between the Rue des Bons Enfants and the Rue de Valois. There is another shop on the Quai du Louvre, on the north side of the river, between the Louvre and the Pont Neuf. Besides these two places there are other shops where not only birds but pet dogs and cats may be purchased: 2, Place Vendôme; and 3, Rue Cadet, between the Faubourg Montmartre and the Rue Lafayette.

**Marché du Temple, Le.**—This is a large market situated in the angle between the Rue du Temple and the Boulevard du Temple. Clothes and stuffs only are sold here; but clothes and stuffs of almost all sorts and kinds, new and old, may be bought. The business done here must be considerable, for the market is a large one, and the great majority of the stalls are well filled. A man might be able to rig himself out here as completely and in as short a time as at any "Moses" in the more fashionable parts of the town. The trying-on rooms are not numerous, but one ready-made coat is often as good as another. It is said that trousers are sold here at a proportionately cheaper rate than coats or waistcoats because they wear out sooner, and are therefore oftener replaced. If there is any truth in the saying, it means that the clothes-market is popular. But the supply of articles for women's use appears to be greater than that for men. There are not many ready-made dresses, but there is abundance of cheap materials for making the dresses. Women's cloaks, mantles, jackets, or by whatever other

named their "overcoat" garments are called, are largely kept in stock, and as they are exposed for sale they appear to look very well. Bonnets, ribbons, and flowers may also be bought here. The Marché du Temple is, in fact, a provision-market for man's outward bodily needs.

There is an upper-floor to this market, and here all the things sold are by way of being "second-hand." Nine-tenths of them have been sold "second-hand" already a dozen times. This portion of the market is closed at half-past 12, and to everyone going in a charge of 5c. is made. The lower market is free, and is open until dusk in the evening. The gates are opened in the morning at 9 o'clock.

**Markets.**—Some of the principal markets in Paris, such as the Cattle Market, the different Flower Markets, are given under the titles Marché aux Bestiaux, or Marché aux Fleurs, etc., for they do not come under the signification ordinarily attached to the word "market." In France, as in England, a market usually means a public place in which are sold those articles which are more or less necessary for daily life, and the word applies more particularly to the selling of food than of stuffs or other things.

In Paris markets may not be held but with the consent and under the authority of that branch of the Government of which it is the duty to collect the impositions as to the Octroi, and the tax paid for the place of sale, and also to see that the markets are conducted according to such laws as have been enacted for their regulation. These markets are numerous enough. Besides the Halles Centrales, mentioned elsewhere, there are from 55 to 60 provision-markets established in different parts of the town, where people may go to buy their food. Of these, the Marché St. Germain, *between the Église St. Sulpice and the Boulevard St. Germain*, is the largest. *This is 92 mètres in length and 75 in* width. Besides, there are the Marchés St. Honoré, de la Madeleine, des Carmes, de Blancs Manteaux, St. Martin, and many others. Most of these are large, spacious, covered buildings, where shelter is given both to the articles of food and to the sellers and to the buyers.

**Médard, Saint,** is situated close to the Junction of the Rue Monge, the Rue Mouffetard, and the Rue Claude Bernard (formerly Rue des Feuillantines). It is also near to the Manufacture des Gobelins. This church, as it now stands, dates from the middle of the 16th century, though a church dedicated to St. Médard had existed previously on the same site. It was, we may suppose, when intact, a plain model of the unadorned Gothic architecture of the 16th century. Much has been destroyed and afterwards restored in a different style. The choir, for instance, is different from the nave. Behind the choir there is still left one window of old stained glass; all the rest have been destroyed. In the 17th and in the 18th centuries the church of St. Médard was the scene of many religious quarrels, and this may partly account for the destruction of so much of the old stained glass. Nicole, the Port Royalist, was buried here.

*Omnibuses* and *Tramways*, Rue Claude Bernard and Rue Monge; *Station de Voitures*, at the beginning of the Avenue des Gobelins.

**Merri, Saint,** is situated nearly at the beginning of the Rue St. Martin, and is on the right-hand side going up the street in a northerly direction from the Rue de Rivoli, starting close to the Tour de St. Jacques. This church was begun in the middle of the 16th century, but was not finished until the commencement of the 17th. In the nave we see the plain pointed arches of the 16th century, bearing no chapters or other decoration. All the older windows are cut in the same form those on the left-hand side of the na

are plain and without decoration; but on the right-hand side of the nave there is a large chapel, added probably towards the end of the 17th century or the beginning of the 18th, for there the style of architecture is wholly different. The clerestory windows all round the church are more or less ornamental. Round the nave of the church, under the clerestory windows, there is a small ornamental cornice in place of a triforium, but we see the triforium in a small portion of the choir. The choir is in style like that of the chapel on the right-hand side of the nave; and the semi-ornamental gaudiness contrasts unfavourably with the simple and purer Gothic in the body of the nave. There is some good stained glass in the clerestory windows, but this was sadly damaged during the Revolution. All that we now see is not old, and that immediately over the altar is quite modern. On the west front of the church there is a richly-decorated gateway, at the sides of which there are two smaller doors. The whole is ornamented in a flamboyant style. On the right we see a square tower, now in the course of restoration, and on the left there is a smaller tower, pointed in shape. It is a pity that the neighbouring house should have been allowed to have been built close adjoining to the church.

*Omnibuses* and *Tramway*, Rue de Rivoli; *Station de Voitures*, Quai de la Mégisserie.

**Mètre.**—*See* WEIGHTS AND MEASURES.

**Mexico.**—*Legation*, 205, Boulevard St. Germain. *Omnibus Route*, Rue de Bellechasse; *Tramway*, Boulevard St. Germain; *Station de Voitures*, near where the Rue de Bellechasse crosses the Boulevard St. Germain.

**Mines, École des,** 60, Boulevard St. Michel.—The Mineral and the Geological Museum, and also that of Palæontology, are open to the public on Tuesdays, Thursdays, and Saturdays, from 11 a.m. till 3 p.m. There are some good specimens and models. There is also a large and handsome block of Siberian graphite, which was in the Paris Exhibition of 1878, and which was presented to the École by M. Ahbert, the owner. The Library is open every day but Sundays and holidays to the scholars, and to others who have tickets from the director. The object of the École des Mines is to complete the education of those scholars of the École Polytechnique who have been admitted among the members of the Engineers of Mines.

*Omnibus Routes*, Boulevard St. Michel, and at the back of the Odéon Theatre; *Tramway*, Boulevard St. Michel; *Station de Voitures*, Rue de Médicis (Boulevard St. Michel).

**Mission Home, The,** for English and American young women in Paris, 77, Avenue Wagram, is chiefly under the direction of Miss Leigh, though there are many patrons and nominally appointed directors. The home was founded in 1872; and according to the last report there were in the house 70 rooms. The establishment was divided as follows: (1) A home for daily and unemployed governesses. (2) A home for those who work by the day. (3) A home for ladies'-maids, nurses, etc. seeking situations. (4) A free registry. (5) A sanatorium for those who need rest and care.

All these branches are open to respectable English and American young women, without distinction of creed. Connected with this establishment there is also the Mission Hall, 79, Avenue Wagram, and the Governesses' Institute, 48, Rue Chaillot.

**Monaco.**—*Legation*, 5, Boulevard Latour Maubourg. *Omnibus Route*, Esplanade des Invalides; *Tramways*, Boulevard Latour Maubourg; *Station de Voitures*, corner of Boulevard Latour Maubourg and the Rue St. Dominique.

**Money.**—THE COMPARATIVE VALUE OF FRENCH AND ENGLISH MONEYS.—The foreigner, in travelling from England to France, or *vice versâ*, has no difficulty in changing such small sums of money as he wants for his daily expenses. If he loses the hundredth part of a penny by the exchange he does not begrudge the man of business his small and lawful profit. Happily English pennies and halfpennies are now current in Paris, and French sous and two sous pieces are equally so in London. This is one of the instances in which social customs have made their own law, and popular will has proved stronger than the devices of legislators. The ordinary current rate of exhange which an Englishman may expect at hotels and railway-stations for his sovereign is 25f., for half a sovereign, 12f. 50c. For five shillings he will not be treated so liberally, for the silver currency is not so valuable as the gold, and in all probability he will not get more than 6f. In the same way half-a-crown may be said to represent 3f. But 3f. is not equal to half-a-crown; were it so, 24f. would be the French equivalent to our sovereign, and we have just seen that for the sovereign 25f. may be expected. So much for small sums of money. The official rate of exchange—which indeed no one has a right to expect, even in changing five, ten, or twenty pounds at a time—shows the English sovereign to have a higher value. The official rates, as printed in Paris, declare that one penny is equal to 10c. (or two sous), one shilling to 1f. 26c., five shillings to 6f. 30c., ten shillings to 12f. 60c., one sovereign to 25f. 20c., five sovereigns to 126f., and ten sovereigns to 252f. In changing French money into English, after we have come home from our travels, it always seems that a low rate of exchange is given to us, and we fancy that we lose by the transaction; but the fact is, perhaps, that we have not a very plentiful supply of French gold left in our pockets. 15s. 9d.—perhaps a fraction more or less, depending upon the amount of money we wish to change—may usually be considered a fair rate of exchange for the French 20f. piece in gold; and for the 10f. gold piece we may get, therefore, perhaps, 7s. 10d.; but at an hotel a lower rate of exchange would be probably given to us. According to the same official standard already referred to, 20f. 5c. is the absolute equivalent to 15s. 11d. of our money, and 99f. 96c. is actually equal to £3 19s. 4d.

The American currency is less complicated than our own. Ten American cents may be a fair equivalent for fifty French centimes; 20 cents for 1f.; and a dollar is very nearly equal to 5f. Small calculations are thus easily made; but in large sums of money, according to the official standard, fifty American dollars would actually be the same as 260f.

**Monnaie, La.—The Mint.**—Open on Tuesdays and Fridays from 12 till 3, to the public who wish to see the coins and the medals; and between the same hours upon the same days to see the manufactory; but for this a special order must be obtained from the Director. Strangers may sometimes be allowed to pass though they have with them no order. One is taken round over the workshops with a crowd of other visitors, and the tourist whose time in Paris is limited may well omit this part of the ceremony.

The Hôtel des Monnaies, as it is called, is a large handsome building on the Quai Conti, on the south side of the river, between the Pont Neuf and the Pont des Arts. The building has two façades, one upon the quay, and the other upon the small Rue Guérégaud. The principal façade, that towards the quay, is 120 mètres long and 26 mètres high. There are three stories, upon each of which we may count twenty-seven windows or doorways. In the centre the building projects; upon the ground-floor there are four arcades, and upon the wide pillars of these arcades rest six Ionic

columns, which mount up above the windows in the third story. In the centre of the cornice that runs the whole length of the façade there are six statues above the Ionic columns. These statues represent Law, Prudence, Force, Commerce, Abundance, and Peace. The Hôtel des Monnaies was built in 1771, after the designs of Antoine. Inside the building the handsome staircase on the right-hand side leads one up to the room in which the collections of coins and of medals are exposed. In one of the antechambers there are the unobliterated postage stamps of different nations; the French postage stamps, until the year 1880, used to be struck at the Mint, but the work is now done elsewhere.

The most interesting collections are the coins, and those of France are very numerous. Beginning at the earliest times we see a few Gallo-Roman small copper coins. The gold coins begin with the years 558–62, and from that time until 752 all the pieces exposed are of gold. These are small, and would give huge delight to amateurs of curious scarf-pins or charms for a watch-chain. We then pass rapidly over the succeeding centuries, until we come to the Renaissance period. The silver pieces are then the most numerous, and the few gold coins are large in size. Towards the latter part of the 16th century, under the reigns of Charles IX. and Henri III., the silver pieces are larger, and many of them are quite thick. Some of the pieces of the 17th century are very large. There is one *pièce de plaisir* of 10 louis, struck in 1640, at the end of the reign of Louis XIII., and this is very large indeed. Of the long reign of Louis XIV. (1643–1715) there are eighteen gold pieces; the number of silver coins is very much larger. In the 18th century most of the pieces were of silver or bronze. With the Revolution began the decimal system of coinage. The first 20f. piece dates from 1806, though there is a 40f. piece bearing the date of 1805, another of 1810. These have become rare in France; they are still accepted, but the Bank of France has ceased to issue them. There are several gold pieces of 100f. and of 50f. struck under the Second Empire. The Bank of France continues to strike these coins, but only in small numbers.

Besides French money, we see also the moneys of other nations. Of the English coins the earliest date that we see is 1066, the year of the Norman Conquest. This piece is a silver denier, of which the present intrinsic value is stated to be 28c. The first English gold coin dates from Henry VI., the second from Henry VII., though there is no year affixed to either. We see also four English silver penny-pieces which have been struck within the last twenty years.

Nearly all of the Chinese, and many of the Japanese coins, have square holes in the middle; and there are some Indo-Chinese pieces that are smaller even than small peas.

The French medals date from the reign of Charles VIII. (1483–98). The medals struck under the reign of Louis XIV. are very numerous, and those under Louis XV. and Louis XVI. are of great artistic value.

*Omnibuses* pass over the Pont Neuf; *Tramway* on the Quai du Louvre; *Station de Voitures* on the Quai des Augustins, just beyond the Pont Neuf.

**Monts de Piété.**—These establishments, corresponding to the pawnbrokers in London, are in France conducted by the State, and they form a part of the large administration of the *Assistance Publique*, contributing to that institution a considerable portion of the funds which are distributed annually among the poor. Their government is in the hands of a director, and he is assisted by a council. In the departments this council is presided over by the Maire of the Commune, in Paris by the Prefect of the Seine. The object upon which a man wishes to raise

money is called the *gage*. The whole operation of borrowing and of lending money upon the *gage* is called an *engagement*. The value of the article is declared, and a portion only of the stated value is advanced. A paper is given to the lender, and this he has to present when he wishes to repay the money advanced to him, and so redeem the object deposited; or he may, by a further payment, renew the engagement if he applies before the expiration of twelve months after the object was first pledged. This paper is called the *reconnaissance*. Objects pledged and not redeemed within twelve months are sold by auction after the thirteenth month. Sometimes one sees over a shop-window the words: "Achat des Reconnaissances de Mont de Piété;" this means that in this shop are sold articles that have been pledged and have not been redeemed. But the object of the sale was not to make a pecuniary profit out of the articles unredeemed, but to guarantee only against loss; the surplus money received at the sale—or the *boni*, as it is called—is kept for three years, during which time the bearer of the *reconnaissance* may claim it by presenting his paper, and also by paying the necessary dues.

In Paris there are a head-office, two sub-offices, and 24 auxiliary offices; and there are also Commissaires des Monts de Piété. It is said that the Monts de Piété in Paris do not tend to the squandering of money, and that at any rate the engagements made the day before fête-days are not more numerous than upon other days. However, the mean profits made are from 10 to 11 per cent. "Mettre sa montre *au clou*" is the equivalent for "Taking your watch to your uncle."

**Morgue, The**, such as we now see it, dates from the year 1864. Before that time it stood upon the Quai du Marché Neuf, and was a most sinister-looking place. The present building—situated on the Ile St. Louis, immediately opposite the Pont St. Louis, which connects the Ile St. Louis with the Ile de la Cité—is not repulsive-looking, and the building is happily of the plainest and simplest structure. The Morgue is intended for the reception of bodies, or the portions of bodies, unclaimed, wherever they may have been found within the jurisdiction of the police in the Department of the Seine. It is open during all the day-time of the four-and-twenty hours. All formalities relating to the recognition of a body are gratuitous. No corpse is admitted unless there is an order given to that effect from a commissaire de police. When the body has been recognised it is at once withdrawn; and if the family of the deceased are too poor to pay for the burial, as is most frequently the case, the administrators of the Morgue undertake the charge. The great majority of deaths arise from poverty, or from the evils attending upon it. Unlucky speculation upon the Bourse has not such a large influence as has been imagined. As a rule, the poorer and most thickly-populated quarters of Paris are those which furnish the greatest number of victims. Montmartre, Villette, Belleville, and the Panthéon quarters may specially be mentioned; while in the 13th arrondissement—which borders on nearly the whole of the south side of the 5th arrondissement, and in which are situated the Panthéon and the Jardin des Plantes—the number of victims is not so large, principally, it is supposed, because that district is very much less densely crowded. Nevertheless the 13th arrondissement, in proportion to the number of its inhabitants, is one of the poorest in Paris. The number of bodies brought to the Morgue is unhappily increasing largely every year, and to an extent greater perhaps than is consistent with the annual increase of the population. Nowadays the number is probably no far short of 750. In 1866 it was 5

in 1861 it was 393 ; in 1811 it was 258. On the other hand, of the bodies now brought a larger proportion are recognised than was formerly the case. The deaths of the men are five or six times as numerous as those of the women. We should be wrong in supposing that all the bodies exposed in the Morgue have been dragged out of the Seine, though drowning is the cause of the greatest number of deaths. The hot summer months are always the most fatal. The excessive heat, it has been abundantly shown, provokes suicide in cases of poverty, distress, and drunkenness ; and also in failure in business. The number of newly-born infants thrown into the Seine is very large. In the popular language of Paris, a dead body exposed in the Morgue is called a "Machabée ;" and the street-boys, when they go into the building and find the place empty, say : "Aujourd'hui il y a relâche."

The word *morgue* means, or used to mean, an ugly or repulsive-looking face ; also the look of pride taken in a bad sense. And there was another meaning attached to the word. It was spoken of as the little room by the side of the entry into prisons, used so as to allow the jailers time to recognise the faces of the prisoners. Hence it was taken to mean the place in which were recognised the faces, or the *morgues*, of dead bodies.

**Municipal Council** (*see* ARRONDISSEMENTS).—The Municipal Council in Paris is composed of eighty members, one chosen for each of the four quarters in the twenty arrondissements. At their meetings they discuss the various questions connected with improvements about to be made in the town —such as buying property, making new streets, or widening the old ones. *Though they have no direct political functions, the political opinions of each candidate for office will often have great influence upon determining his election.*

**Nations** (Théâtre des Nations), Place Châtelet.

1800 places.

PRICES OF ADMISSION.

| | fr. | c. |
|---|---|---|
| Avant scènes .. .. .. | 6 | 0 |
| Baignoires d'avant scènes .. | 6 | 0 |
| Baignoires .. .. .. | 6 | 0 |
| Fauteuils d'orchestre .. .. | 4 | 0 |
| Fauteuils de balcon .. .. | 4 | 0 |
| Loges de 1er étage .. .. | 5 | 0 |
| Avant scènes 1er étage .. .. | 4 | 0 |
| " " 2me étage .. | 2 | 50 |
| Stalles d'orchestre .. .. | 2 | 0 |
| Pourtour .. .. .. .. | 2 | 0 |
| Loges de 1re galerie .. .. | 2 | 50 |
| Stalles de 2me galerie .. .. | 2 | 0 |
| Premier amphithéâtre .. .. | 1 | 50 |
| Deuxième .. .. .. | 0 | 75 |

The fate of this theatre has not been the most prosperous. It was built in 1861–62, at the same time as the Châtelet Theatre, situated opposite, and was partly destroyed by the Communists in 1871. The old name of the house was the Théâtre Lyrique, and operas used to be performed there. The State then allowed to the manager a subvention of 100,000f. yearly. The second name was Théâtre Historique, and now it is called Théâtre des Nations. Dramas and historical plays are performed here principally.

*Omnibuses* pass the Place du Châtelet and the Rue de Rivoli ; *Tramways* run along the Rue de Rivoli, and along the Quai de Gesvres ; *Station de Voitures*, Quai de Gesvres.

**Netherlands.** — *Legation*, 2, Avenue Bosquet. *Omnibus Route*, Place de l'Alma ; *Tramway*, Quai d'Orsay ; *Station de Voitures*, Avenue Montaigne.

*Consulate.* Same address.

**Newspapers.**—The number of newspapers published in Paris is legion. Anyone at all curious in ephemeral literature, if he examine the kiosques, the wooden booths, the stalls, and the shops where newspapers are sold, in the different parts of the town, will be struck with the large number of differer

ons. Many of these papers a very short existence. Inces- ɔge is so common in the events ın life that we naturally find an of it in the daily newspapers. ıerefore not been thought ad- to include the names of all ; papers in the accompanying ch an enumeration would be value to the English reader. it may be said that, with the ı of *Le Petit Journal*, no Paris ɛr has a circulation so large as ıe London papers. The large ɔf cafés is certainly one of the or this. There are many men uent the cafés as much for the seeing the newspapers as for r reason. They know that they cannot get one paper, ılways get another, or they will l the journal they have asked iberty. The practice becomes less a matter of routine, and ın debars himself from buying newspaper. *Le Petit Journal* paper, and we are told that opies are printed every morn- e price of each copy is one sou, ntimes.

French daily newspapers are ce the English. Their cost is reater, and their size is always This last fact may by some l with joy. The busy man s his paper because he wants le latest news, and not as an mode of passing away an nces hurriedly through the and is glad when he can put ı him the over-abundant sheet. not in French newspapers a the number of advertisements nd in our own, why or where- ɛed not now examine ; the cus- ıe two countries are different. ıost of the papers there are y réclames (*see* RÉCLAME), , in fact, advertisements of a *idious kind* than announce- *ed after the* manner and style of openly-acknowledged advertisements. Englishmen have often made a reproach against French newspapers that is not altogether warranted. They say that the Paris journals give them no news ; but they forget that a record or notice of events that take place in France is interesting to the Parisians, while to foreigners the same details may be unintelligible. Also in political matters, until foreigners have learned how to assimilate in their own minds the French mode of speaking of events with their own previous knowledge, fresh news that appears in the telegrams, or in such of the leading articles as they may read, will often leave but little impression upon their minds. Were the same matter put before these readers in their own language, and in a form to which they are accustomed, it would convey to them more definite ideas. When the German scholar, who was but imperfectly acquainted with English, declared that he preferred the German translation of "Othello" to the original as written by Shakespeare, he probably meant no more than that the version which he understood best gave him most pleasure. On the other hand, it cannot be denied that for general information the English newspapers are very far in advance of the French.

Within the last few years the better journals in Paris have endeavoured to supply their readers with news of what is taking place in different parts of the world. Of these newspapers the *Temps* and *Le Journal des Débats* are usually the best informed. But there are many journals sold largely on the boulevards in which we should look in vain for matter that did not especially concern France or Frenchmen. Their readers would not interest themselves in foreign politics, or in events that are taking place in other countries; therefore there can be no reason for printing matter which would be passed over unread. The Paris lounger likes best the social

LE GLOBE (Morning), 10c. .. .. .. .. .. .. Unqualified Republican.
LE JOCKEY (Daily), 15c. .. .. .. .. .. .. Sporting.
LE JOURNAL DES ABRUTIS (Wednesday), 15c. .. .. .. Satirical.
LE JOURNAL AMUSANT (Friday), 35c. .. .. .. .. Illustrated—humorous.
LE JOURNAL DE LA BOURSE (Sunday), 25c. .. .. .. Financial.
LE JOURNAL DES DÉBATS (Morning), 20c. .. .. .. Conservative Republican.
LE JOURNAL DES MINES, EAUX, ET FORÊTS (Thursday), 20c. .. Commercial.
LE JOURNAL ILLUSTRÉ (Sunday), 15c. .. .. .. .. Illustrated.
LE JOURNAL DE LA JEUNESSE (Saturday), 50c. .. .. Illustrated.
LE JOURNAL OFFICIEL (Morning), 20c. ; with Supplement, 35c. Government minutes and re
LE MÉMORIAL DIPLOMATIQUE (Saturday), 80c. .. .. Diplomacy, political, & fina
LE MÉNESTREL (Sunday), Letterpress only, 10c.; with music, 20c. Musical.
LE MONDE (Evening), 15c. .. .. .. .. .. .. Clerical.
LE MONDE ILLUSTRÉ (Wednesday), 50c. .. .. .. .. Illustrated.
LE MONITEUR UNIVERSEL (Evening), 15c. .. .. .. Conservative.
LE NATIONAL (Evening), 10c. .. .. .. .. .. Republican.
LE PARIS JOURNAL (Morning), 15c. .. .. .. .. Unqualified Conservative.
LE PARLEMENT (Morning), 15c. .. .. .. .. .. Republican.
LE PETIT JOURNAL (Morning), 5c. .. .. .. .. Republican.
LE PETIT JOURNAL POUR RIRE (Weekly), 10c. .. .. Humorous.
LE PETIT MONITEUR (Morning), 5c. .. .. .. .. Conservative.
LE PETIT NATIONAL (Morning), 5c. .. .. .. .. Republican.
LE PROGRÈS MÉDICAL (Saturday), 30c. .. .. .. .. Medical.
LE RAPPEL (Morning), 10c. .. .. .. .. .. .. Radical.
LE SIÈCLE (Morning), 15c. .. .. .. .. .. .. Republican.
LE SOIR (Evening), 15c. .. .. .. .. .. .. Parliamentary reporting.
LE SOLEIL (Morning), 5c. .. .. .. .. .. .. Orleanist.
LE SPORT (Wednesday), 50c. .. .. .. .. .. Sporting.
LE SPORTSMAN (Saturday), 50c. .. .. .. .. .. Sporting.
LE TAM-TAM (Sunday), 15c. .. .. .. .. .. Humorous and satirical.
LE TÉLÉGRAPHE (Evening), 15c. .. .. .. .. .. Republican.
LE TEMPS (Evening), 15c. .. .. .. .. .. .. Conservative Republican.
LE TINTAMARRE (Sunday), 35c. .. .. .. .. .. Political, satirical, and fina
LE TRIBOULET (Morning), 15c. .. .. .. .. .. Legitimist.
LE TRIBOULET (Friday), 50c. .. .. .. .. .. Illustrated.
LE VOLTAIRE (Morning), 15c. .. .. .. .. .. Gambettist.
LES AFFICHES PARISIENNES (Morning), 30c. .. .. .. Advertisements.
LES PETITES AFFICHES (Morning), 30c. .. .. .. Advertisements.
PARIS (Evening), 10c. .. .. .. .. .. .. Republican.
THE AMERICAN REGISTER (Saturday), 30c. .. .. .. General news.
THE CONTINENTAL GAZETTE (Saturday), 30c. .. .. .. General news.
THE PARISIAN (Thursday), 30c. .. .. .. .. .. General News.

**Nicaragua.**—*Consulate*, 40, Rue Blanche. *Omnibus Route*, Rue de Clichy ; *Tramway*, Boulevard de Clichy ; *Station de Voitures*, Rue Moncey.

***Nicholas des Champs, Saint,*** *in the angle formed by the* Rue St. Martin *and the Rue de Turbigo, close to the Conservatoire des Arts et Métiers.* This church is mentioned for the first
early in the 12th century. It be
a parish church in 1176, was rebu
1420, and enlarged in 1575. A porti
the present church, therefore, was
in the 15th century and part in
16th, and it presents differenc
style of architecture that may be
perceived. The church has no tra
there is a nave, a choir, and

On each side of the nave there are double aisles, and in addition there are small chapels on each side of the second aisle; the double aisles are continued all round the apse. The lower part of the nave is the oldest part of the church. Here we see the pointed arches of the 15th century. The pillars between them are round, without chapters, and bear no decoration. Higher up the nave and all round the choir the pillars are Doric or Ionic in style, and they all bear square chapters. Above these chapters Corinthian fluted pilasters run up to about half the height of the clerestory windows, and the tops of these pilasters are ornamented. In the apse of the church the pillars are again different. Here they are round, standing on a square base, bearing square chapters, on which is made to stand the vaulted roof, and this style of pillar is continued halfway down the two sides of the church, separating the two aisles. Below this, still between the two aisles and on both sides of the church, the pillars are fluted, bearing some small ornamentation at the top. The roof of the church is everywhere vaulted. The windows in the lower part of the church (not counting the clerestory windows) are the oldest in date, and on the outside of the church the same difference may be seen. From the Rue Gunin Gridaine, on the south side, we see some remnants of ornamentation still left between the windows, and also on this side there is a richly-decorated doorway. The main entrance to the church on the left-hand side, in the Rue St. Martin, is decorated with figures of saints standing in niches. The ornamentation here is flamboyant, and from this side of the church there rises a square tower.

*Omnibuses* start from the Square des Arts et Métiers, and pass along the Boulevard St. Martin; *Tramways* in the Rue de Turbigo and the Boulevard de Sébastopol; *Stations de Voitures*, Rue de Réaumur and Boulevard St. Martin.

**Nicolas du Chardonnet, Saint,** at the corner of Rue Monge and the Rue St. Victor. This church dates from the latter half of the 17th century. It is one of the churches built after the Italian Renaissance model, in which we see that imitation of Greek architecture which for a time appears to be majestic, but of which we get tired, if we look at it long or see it too often. It is too stately to please, and beside the majesty it has few of the graces of the old classic art. This church needs no special description, for it is like so many others that the same words need not be repeated. Of this kind of church the interior of St. Paul is one of the best instances. The bust in honour of Charles Lebrun, and the tomb of his mother in one of the side-chapels, should however be mentioned. Lebrun's mother is represented as coming out of her tomb, being called by the voice of an angel above. However admirable in the modelling the figure may be, the picture that it gives to us of a woman coming, as it were, out of a box, with the lid resting upon her head, is more like an imaginary scene in everyday life than the artist had probably intended.

*Omnibuses*, Place Maubert; *Tramways*, Boulevard St. Germain and Rue Monge; *Station de Voitures*, Boulevard St. Germain, near the Hôtel Cluny.

**Notre Dame** is situated at the east end of the Ile du Palais. It will probably be admitted that this is the finest architectural building in Paris. For beauty of design the Sainte Chapelle will in some respects stand higher, but there the effect of colour intervenes, and architecture is not alone considered. The Madeleine and the Arc de l'Étoile might be mentioned as fine buildings, but they both belong to such very different styles that comparison is not possible; and even when examined, looking at each after its kind, Notre Dame will gain the victory. Among the purely Gothic churches, after

great cathedral, St. Étienne du Mont will perhaps give the most pleasure; but there we see a church of very much smaller proportions, and because it is unlike most other churches it seems almost to bear about it the marks of fantasy.

Notre Dame, as we now see the church, was begun in the year 1163 by Maurice de Sully, the sixty-second bishop of Paris. Pope Alexander III. laid the foundation-stone. Two churches had stood previously upon the same ground which is now covered by the cathedral, one dedicated to St. Étienne and the other to La Vierge Marie. During the excavations made in 1711 under the choir of Notre Dame, stones were discovered showing that the Parisian sailors had upon this spot erected an altar to Jupiter, in the reign of Tiberius Cæsar. In the 6th century was dedicated the church to St. Étienne, and in the following century, that to the Virgin. There is a tradition relating to Notre Dame to the effect that the foundations were laid upon pile-work; but Viollet le Duc, one of the architects who was entrusted with the late restoration of the cathedral, has stated that the necessary excavations proved the foundations to have been laid upon good high layers of stone. One more legend may be given, and this is a little curious. It was commonly believed that the twenty-eight statues placed upon the west front of the church, over the three doorways, were intended to represent the early kings of France down to Philippe Auguste, who was king during the greater part of the time when the cathedral was being constructed. The loyalty of good French citizens to their own kings has led them into error. The twenty-eight kings are kings of Judah, considered as the ministers of the Virgin to whom the church was dedicated.

The cathedral was begun in 1163; in 1182 the altar was consecrated; in 185 the building was so far advanced at divine service was then performed in it; and in 1196 good Mauri Sully died, leaving behind him thousand livres for the continuati the church. At that time the was finished as far as the transept foundations of the nave were laid in 1235 the cathedral was consi as complete—not complete as it century later, but probably all the important masonry was done. In the doorway on the southern sid added, and that on the northern in 1312. In the latter half of the century the chapels in the apse flying buttresses, and also the front, were added. We cannot dete exactly the history of the different of Notre Dame, and of the early tects the name of Jean Chelles o known. It appears that until the end of the 17th century th church was left unmolested. Louis made additions to the church; to work other work had to be undone ordered to be made marble and b ornaments. This bronze was melt 1792, and in 1860 it was found nece to remove the marbles, in ord restore the pillars against which stood. In the 18th century muc struction, wilful and other, was The old screen separating the from the nave was taken away. A tion of this screen may still be outside the choir facing the side In the 18th century the church its old altar, its old stalls, many t containing the names of historical sonages; and the stained glass i nave, in the choir, and in the chapels was taken away in 174 order of the chapter. The only stained glass now existing in Dame is in the three rose windows at the west end of the church, the two in the transepts. In 1792 statues of the twenty-eight kin Judah, on the outside west front, destroyed, and also at that time was taken away an old equ statue of Philippe de Valois. the work of restoration was b

was undertaken by Lassus and Viollet le Duc. The work was popular, and the country has shown itself thankful for the skilful labours of the restorers.

The west front of Notre Dame is the finest part of the cathedral. Until our eye has got accustomed to the spireless towers they may appear stumpy. It was doubtless the intention originally that there should be spires, but they were never added. We see that this façade is divided perpendicularly by buttresses into three portions; we may also make four horizontal divisions, and these last divisions, taken separately, will assist us in considering the whole. 1. In the first horizontal section, starting from the ground, there are three large pointed archways, all very richly decorated with figures cut in full relief inside the arches and upon the tympan. 2. Over the three gateways there is La Galerie des Rois, or, the Kings of Judah, already mentioned. 3. In the third section we see in the middle a large rose window, thirteen mètres in diameter, and on either side there are twin-pointed windows with a small rose window above them, placed inside a large pointed arch. 4. The fourth, or upper section, shows a high gallery of slender columns decorated in trefoil pattern. This is one of the handsomest features in the whole of the cathedral. From the north and south sides of this gallery rise the two massive quadrangular towers. The entrance to the towers is from the ground, on the north side of the church, near to the main entrance. At the top these towers measure sixty-seven mètres from the ground. Upon these towers we see again the twin-pointed arches. In the tower on the south side there is the great bell called *le bourdon* (entrance here 20c.) that weighs thirteen thousand kilogrammes, or over thirteen tons. In ascending the towers one cannot but think of the scene in Victor Hugo's novel, "Notre Dame de Paris," in which the deformed and ill-used Quasimodo lets the wicked priest, Claude Frollo, fall through the lattice-window to be broken into pieces on the ground below. There is also in that book a wonderfully graphic chapter, "Paris à vol d'oiseau au XV^e^ siècle" or a bird's-eye view over Paris in the 15th century. The spire which we now see over the middle of the church was raised a few years ago under the direction of Viollet le Duc. The top is ninety-six mètres from the ground. The other sides of the exterior of Notre Dame are not equal in beauty to the west façade. The Porte Rouge on the north side is worth examining, and there are other portions that show much rich ornamentation of design. Often we see the flamboyant style, of which the windows of the church inside are almost wholly free. There is a little of it in the two transepts. To get the best view of the exterior of Notre Dame—at a little distance from the cathedral—one ought to place oneself on the Quai Montebello, on the south side of the river, near to the Pont de l'Archevêché. The great flying buttresses are best seen as one stands in the garden behind the east end of the church, near to the handsome triangular fountain.

Inside the cathedral we see on each side of the nave two wide aisles, and chapels beyond the aisles; and the same disposition continues in the apse of the church. On each side of the nave there is a large tribune or gallery with pointed arches, and this continues all round the choir. The late restorations of Notre Dame have been effected with great skill, for not only does the church now present the same aspect as it did before the 18th century, except the ornaments of different kinds, impossible to be replaced, that were taken away; but a visitor who knew nothing of the great restoration that did take place would look upon the cathedral as a wonderful instance of an old church which had fallen little into decay. The interior of Notre Dame presents great harm

of design; not quite so perfect as in the Sainte Chapelle (the Sainte Chapelle is very much smaller and therefore far less complex), but still everywhere between the pillars or between the columns we see the same early Gothic pointed arches, so pure in design from the absence of ornament. One likes to draw similarities between things that give pleasure, and without pressing the likeness too far, the resemblance between pointed Gothic in Notre Dame and in the Sainte Chapelle may be noticed. Much of the beauty in that chapel comes from the trefoil pattern on the windows; and in Notre Dame we see this also, though not in every part of it. The twin-arched windows, divided by a mullion, with a small rose window above them, and the triplet window, also with its mullions, both of them enclosed by a large pointed and almost undecorated arch, is common to the cathedral and to the chapel. The three very large rose windows in Notre Dame —that at the west end and those in the two transepts—may have an advantage over the large rose window in the Sainte Chapelle. Here the ornamentation is flamboyant; in the cathedral the windows are earlier, and belong to what the French call the rayonnant style.

*Omnibuses* pass through the Place du Parvis de Notre Dame, in front of the cathedral. A *Tramway* passes on both sides of the Hôtel de Ville, along the Quai, and along the Rue de Rivoli. *Station de Voitures*, Quai du Marché Neuf, a little way in front of the west façade of the cathedral.

**Notre Dame de la Croix,** at Ménilmontant, is situated by the side of the Rue Ménilmontant, a street running in an almost easterly direction *from* the junction of the Boulevard de *Ménilmontant and the Boulevard de Belleville. This church was begun in 1863; service was first performed there in 1869, but the building was not finished until 1877. It is a large church, and proportions are good, though the* roof may perhaps seem a little low. The general style of architecture is like the modern Norman, but there is also an admixture of something else—perhaps Byzantine. The small triforium running all round the church is not such as we commonly see in the Norman churches. In the large apse of this church there are three chapels. The supports to the arches in the roof are of iron. The chief façade faces the south-west. There is a large flight of steps leading up to the main doorway; and this has given to the building a pretentious appearance, but it was rendered necessary because of the sloping ground. At the top of the steps there are three doors with decorated archways. In the middle there rises a single tower, and at the top of the tower is an octagonal pointed spire.

*Omnibuses, Tramways, and Stations de Voitures,* Boulevards Ménilmontant and Belleville.

**Notre Dame de Lorette.**—Rue de Châteaudun, opposite to the end of the Rue Laffitte. This church was begun in 1823, and was finished in 1837. The building is an oblong, terminated by a hemicycle behind the altar at the north end, and is constructed upon the model of a Roman Pagan temple. The body of the church consists of a nave with two aisles on each side, and in the outer aisle there are side chapels. Over the nave and the sides of the church the roof is flat, and it is supported by Ionic pillars of polished stone. The church is everywhere painted, though we see in it no stained glass. The roof over the nave is heavily charged with ornamentation; over the choir and over the altar there are frescoes, and we see several paintings on the side-walls. Upon the altar there is a baldacchino with a standing figure of the Virgin in the middle; and upon the top there are two angels kneeling on each side of a cross that is placed standing upon a globe representing the earth. The façade in the Rue Laffitte

shows a portico with four Corinthian columns supporting an entablature on which we read the words: "Beatæ Virgini Lauretanæ."

*Omnibuses*, Rue de Châteaudun, in front of the church; *Tramway*, Rue de Maubeuge; *Station de Voitures*, Rue de Lafayette.

**Nouveautés** (Théâtre des Nouveautés), 28, Boulevard des Italiens.

1000 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée) | 15 | 0 |
| ,, ,, (premières) | 15 | 0 |
| Baignoires .. .. .. | 8 | 0 |
| Fauteuils de balcon (1er rang) .. | 8 | 0 |
| ,, ,, .. .. | 7 | 0 |
| ,, d'orchestre .. .. | 7 | 0 |
| Stalles d'orchestre .. .. | 5 | 0 |
| Premières loges .. .. .. | 8 | 0 |
| Avant scènes des deuxièmes .. | 5 | 0 |
| Deuxièmes loges .. .. .. | 5 | 0 |
| Fauteuils de galerie (1er rang) .. | 5 | 0 |
| ,, ,, .. .. | 4 | 0 |
| Stalles ,, .. .. | 2 | 0 |

This theatre was founded by Brasseur, formerly an actor of the Palais Royal Theatre, and was established in the same house as was occupied previously by the old Théâtre des Fantaisies Parisiennes. Light comedies, vaudevilles, revues, and operettas are performed here.

*Omnibuses* run along the Boulevard des Italiens; *Station de Voitures*, Boulevard des Italiens.

**Obélisque de Louqsor.**—This fine monolith was brought to Paris, and was erected where it now stands, in 1836. It had long stood upright at Louqsor, or Luxor, a town in Upper Egypt, on the right bank of the Nile. On this site are still standing the ruins of the ancient town of Thebes. It is said that in all probability Moses saw the monument. A large ship, called *the Louqsor*, was built purposely to bring *the obelisk* to France. A M. Lebas was *the engineer* who undertook the work of transportation, and he invented new machinery for the raising of the monument. As the huge stone was being lifted up he stood immediately under it, thus risking his life on the chance of the failure of his plans. Upon the obelisk itself we read that it was erected on the 25th of October, 1836, by M. Lebas, in the presence of Louis Philippe and amid the plaudits of a great crowd. As we stand in the Place de la Concorde, and look at this splendid stone, we cannot but draw in our own minds comparisons very unfavourable to our own Cleopatra's Needle.

*Omnibuses* pass through the Place de la Concorde; *Tramways* run along the quay; *Station de Voitures*, in the Place de la Concorde.

**Observatoire, L'**, is situated at the south end of the Avenue de l'Observatoire, in a line directly south of the Luxembourg Gardens. The museum is not visible except with the permission of the director, and this is not readily given. When the building was commenced in 1668, one of the first and most important considerations was that the walls should be made to stand facing the four cardinal points with rigorous exactitude. Upon the recommendation of Colbert, Claude Perrault, to whom we owe the Colonnade of the Louvre, was chosen as the architect. With laudable unselfishness, Picard, then first astronomer in Paris, recommended that one Cassini, an Italian, celebrated for his great astronomical knowledge, should be invited to come to France, and to fill the office of Director of the new Observatory. Cassini knew little French, but he accepted the offer made to him; he arrived in Paris in September, 1671, and two years later he was a naturalised Frenchman. The Cassinis succeeded each other in this office from father to the son until the fourth generation. Cassini IV., as he was commonly called, appointed in 1771, harassed by difficulties which were put in his way, resigned his office

1793, and was not reappointed, though he lived till 1845. He was ninety-seven when he died. The building had been finished in August, 1671, at the cost of 2,000,000f.

In form the Observatoire is rectangular. It is rather more than 29 mètres from east to west, and less than 27 mètres from north to south. As built by Perrault the roof was flat. On the southern façade there are two octagonal towers, and the tower on the east side was left open from the top as far down as the ground-floor, for the purpose of making observations. There is in the building no pretence to architectural beauty, nor is there any ornamentation. The entrance is on the north side. The outside walls are 6 feet thick, they stand 28 mètres above the ground, and they are also on 28 mètres below the ground. In the centre of the building, beginning from the top, a hole about 2 mètres in diameter was bored, 56 mètres deep, down to the foundations. There the temperature in winter and in summer is always the same. Inside this great cavity there is a spiral staircase. With the exception of a few additions, the Observatoire is now the same as it was two hundred years ago. In 1834 two low wings were added: one on the east for the purpose of making observations, and a large amphitheatre on the west side which should serve as a lecture-room. A large rotatory dome was also placed on the top of the tower on the east side. The tower on the west side now has a smaller dome, and there is another dome rising from the centre of the roof.

*Omnibuses*, Boulevards de Port Royal and Montparnasse; *Tramway*, Avenue de l'Observatoire, where that street is crossed by the Rue d'Enfer; *Station de Voitures*, at the end of the Boulevard *St. Michel.*

***Octroi.***—*By this word are meant certain fines or taxes which towns are* authorised to raise upon commodities and articles of food that are brought within their boundaries, and which articles the inhabitants of towns use for their daily wants. These taxes are regulated by the municipal council of each town, subject to the approbation of the General Council or the Government of the State. The objects that are liable to duty are wines, beer, and spirituous liquors; food, both for man and beast; materials, chiefly for house-building, and divers articles, such as soap, varnish, and essences of all kinds.

In the deliberations upon the Octroi Duties of Paris by the Municipal Council in December, 1873, wine and liquors, but principally wine, were specially considered. Before that time a hectolitre, or 100 litres, of wine coming into Paris in the cask, paid 21f. 20c. duty; after the 1st of March, 1874, it paid 23f. 40c., or 22c. the litre. For wine in bottles the increase of duty was greater. The old duty charged was 38f. 40c. per hectolitre; the increased charge was 49f. 20c. per hectolitre, or 49c. and a fraction for a litre, or for a bottle, one being made to count as the other. But the quantity of wine that comes into Paris in cask is between 190 and 200 times greater than that brought in in bottles. A man may bring inside the walls of Paris less than a kilogramme (rather more than two English pounds) of meat, or less than a litre of wine, and be liable to no duty. Foot-passengers and those on horseback are not stopped, or questioned, or examined; but if it is suspected that they are defrauding the Octroi Duties they are taken before the maire or a police-officer to be interrogated, and, if necessary, also to be examined. When goods are seized they are to be kept for ten days, and if during that time they are not paid for they are liable to be sold. A notice to this effect is placed upon the gateway where they were taken, five days before the day of sale.

**Odéon** (Théâtre de l'Odéon), Place de l'Odéon.

1467 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes des premières .. | 10 | 0 |
| Avant scènes (rez de chaussée) | 10 | 0 |
| Premières loges de face | 8 | 0 |
| ,, ,, balcon .. | 6 | 0 |
| Première galerie .. .. .. | 5 | 0 |
| Fauteuils d'orchestre .. .. | 6 | 0 |
| Avant scènes des deuxièmes .. | 3 | 0 |
| Premier balcon .. .. .. | 5 | 0 |
| Baignoires .. .. .. | 6 | 0 |
| Deuxièmes loges de face .. | 3 | 0 |
| ,, ,, côté .. | 2 | 0 |
| Deuxième galerie .. .. | 2 | 50 |
| ,, balcon .. .. | 1 | 50 |
| Parterre .. .. .. .. | 2 | 0 |
| Avant scènes (3me galerie) .. | 1 | 50 |
| Troisième galerie .. .. | 1 | 50 |
| ,, amphithéâtre .. .. | 1 | 0 |
| Quatrième .. .. .. | 0 | 75 |

This theatre is sometimes called the Second Théâtre Français, and it receives from the Government a subvention of 60,000f. yearly. For a few years, in the latter part of the last century, the Comédie Française used to give their performances at this theatre, before their present house was built in the Rue de Richelieu. Tragedy, comedy, and drama are played at the Odéon, but the theatre has rarely had a long and continuous success; it may be, if this house were situated on the other bank of the Seine nearer to the centre of the capital, that it would become more popular. Still the Odéon has had its triumphs. It was here that the early plays of Casimir Delavigne first appeared about 1820; it was here that Ponsard produced his "L'Honneur et l'Argent;" and here Madame Sand her "Marquis de Villemer." About the year 1880 a change was made in the management of this theatre, and now a strong effort is being made to attract the public. During the winter months there are constantly morning representations at reduced prices, and also upon Monday evenings. The fauteuils d'orchestre, answering to *our stalls, are let for 2f. 50c.* instead of *6f. Upon these* occasions the classical or standard plays of French dramatists, comedies as well as tragedies, are usually performed. The present director of the Odéon is making every reasonable attempt to show to those interested in the theatre the best productions of the dramatic literature of France; the house is usually filled, and we may suppose therefore that there is also a pecuniary success. The names of Corneille, Racine, Molière, and Beaumarchais are frequently announced upon the playbills. The exterior of the theatre is large and imposing. On both sides and at the back are book-stalls and music-stalls, where books—new books chiefly—and music are sold, and good discounts are given to purchasers.

*Omnibuses* for Batignolles start from behind the theatre; also there are *Omnibuses and Tramways* on the Boulevard St. Michel; *Station de Voitures*, behind the theatre.

**Old Paris.**—A small book such as this is perhaps hardly the place in which a sight-seer would expect to find curious disquisitions upon the old quarters, the old streets, the nooks, and crannies that have existed, or are said to have existed, in Paris for centuries past. Within the last forty years the general aspect of the streets in Paris has become more altered than is the case in London; and even though the poorer people are always conservative in their feelings, when they are obliged to leave they are not loath to move out of houses in which the rooms are so constructed that a man can hardly stand upright in them, or a woman see at midday how to thread her needle without the aid of artificial light. Homes such as these still exist; and as we pass along the streets, say in summer-time, and see some small attempt made by the inmates to have a few flowers in their windows, or a few creeping plants on the walls, we inwardly feel delight at what we fondly imagine to be picturesque, and afterwards we pretend to regard as vandalism the pulling down of buildings in which a lady would

sorry to place the kennel or the basket of her favourite dog. Within the last thirty years much has been done in Paris to rid the town of unclean dwellings, and upon the whole with advantage. No one in London regrets the late improvements in the neighbourhood of Clare Market; no one wishes to see the neighbourhood of Seven Dials as it was fifty years ago; no one longs for the old days of Saffron Hill. The old houses in Paris that are venerable are respected, but it is also well that unwholesome dirt should be gradually removed.

Perhaps of any one street in Paris the Rue Beaubourg is as well worth seeing as any other as a specimen of an irregular line of houses built without an idea as to outward beauty, or probably as to inward convenience. But first let the stranger begin with the Rue Brise Miche. As a man would want all the eyes of Argus to find the Rue Brise Miche upon a map, it may be well to explain the way to get there. Between the Nos. 18 and 20 of the Rue St. Martin is the Rue du Cloître St. Merri. You go along that street, leaving the Église St. Merri on your right; you pass by the Rue Taille Pain on your left, and then the next street, also on the left, is the Rue Brise Miche. This street is a curious specimen of what a street can be. Go straight on to the end of it, and you meet the Rue Maubuée facing you horizontally; and as you stand at the corner of the Rue Brise Miche, facing the Rue Maubuée, you see the commencement of the Rue Beaubourg, on your right hand, at about an angle of 45o. At the end of the Rue Beaubourg you get into the Rue Réaumur, and into the Rue Turbigo, about a quarter of a mile distant from the Boulevard St. Martin. The pickaxe has begun to work in these quarters, though as yet upon a small scale. In the Rue de l'Homme Armé there has lately been some pulling down, *and perhaps not before it was* wanted. *The Rue de l'Homme Armé runs parallel with, and between, the Rue du Temple* and the Rue Vieille du Temple, and both of these streets lead in a north or in a north-east direction out of the Rue de Rivoli. The morning is the best time of the day for pilgrimages of this sort. You may then see the good folk buying their daily provisions in the street; and also the morning air, in the summer-time especially, is fresher than at 3 or 4 o'clock in the afternoon.

We may observe also that people two, three, and four hundred years ago were not so particular as now in finding high or noble sounding names for their streets. In this same quarter there are streets named after townsmen who made themselves noted in their day. Rue Pierre au Lard, Rue Aubry le Boucher, Rue Simon le Franc, etc., are very good names, and were not given without their meaning. Pierre au Lard may appear to us now like a humorous nickname; but upon an old map of Paris we may see the name written Pierre Aulart.

On the left bank, or on the south side of the river, there are also slums, or *ruelles*. Of these something is said in speaking of the Quartier Latin. It will be enough to give the names and indicate the locality of others. Between the Boulevard St. Germain and the river, on the east side of the Boulevard St. Michel, are the Rue des Anglais, the Rue de l'Hôtel Colbert—once called Rue des Rats—the Rue Julien le Pauvre, the Rue du Fouarre, the Rue du Chat qui Peche, and, running past them all, the Rue Galande; and it is probable that in none of these streets would a traveller find a night's lodging either luxurious or comfortable. In these quarters, as occasionally elsewhere, one sees a lamp-post bearing the words written upon it: "Ici on loge à la nuit," corresponding to our own announcement in London: "Beds 6d. and 4d. a-night." Hereabouts an "appartement," consisting of one or two rooms, containing no kind of furniture, will be let for 150f. or 250f. a-year. The situation is central, and labourers or artisans

naturally do not like to be far from their work. The rooms when furnished will contain little beyond a bed, for the bed cannot be seized for non-payment of rent; and quarter-day is not a time of much rejoicing either for the tenant or for his landlord. Westward of the Boulevard St. Michel, as far west as the Rue Dauphine, and still between the Boulevard St. Germain and the river, the streets have a different aspect. The houses here are old, but they have not a squalid look. The number of people seen walking in these streets, except in the Rue St. André des Arts, is very much smaller. That street is always animated. There are comparatively few streets in Paris of older date, for the Rue St. André des Arcs, as it was once called, dates from the 13th century. The Rue de Nevers, between the Rue Dauphine and the Rue Guénégaud, is perhaps the narrowest street in this quarter. Not improbably it was called after one of the Ducs de Nevers, for an Hôtel de Nevers stood here in the latter part of the 16th century.

With the exception of old historical houses that have belonged to private families, and to which particular attention has been bestowed, "Old Paris," as the phrase is, is disappearing; and let us acknowledge that we have not much cause to regret it. For Old Paris meant, and means still, Dirty Paris, though the latter expression is not poetical. The making of the Boulevard St. Michel, and of the Boulevard St. Germain, both of which run through the quarter we have just been considering, were without doubt wise undertakings; and so also was the Avenue de l'Opéra, begun in November, 1876. As steam has enabled more people to travel with greater comfort, with greater economy both of time and of money, and with fewer accidents than under the old system of coaches, so also do new streets in the place of old ones give us *improvements tending* gradually to *increase our comfort*, and therefore also *our prosperity*.

**Omnibuses** (and *see* TRAMWAYS).—The omnibuses in Paris are, upon the whole, better managed as regards the convenience of the public than in London. They do not travel so fast as with us, but in this respect an improvement has been made in the last few years. Omnibuses are cheaper in Paris than in London, and inside they are more comfortable. Also, along the various routes there are omnibus stations for the convenience of passengers. Let us take as an instance the line running from the Madeleine to the Bastille. This is a distance of three miles, and, independent of the starting-point at each end, there are upon the journey five stations, at which the omnibuses stop to set down and take up passengers. The stations have of course been so arranged as to serve for several lines of omnibuses. At No. 10, Boulevard des Italiens, there is a station or junction for at least three lines of omnibuses. The line known as *Madeleine* and *Bastille* stops there, so does *Clichy* and *Odéon*, and so also does *Passy* and *Bourse*—all the three lines crossing each other at this point. The station is, in fact, a small office provided with seats, into which one can go to ask for a ticket, not to any part of Paris, but to any place that is served by a line of omnibuses which passes by that particular station. At the above-named station, No. 10, Boulevard des Italiens, you may get a ticket for the Madeleine or for the Bastille, for Clichy or for the Odéon, for Passy or for the Bourse, because all the omnibuses going to or coming from those places pass by that station. The tickets are numbered, and when your omnibus comes up you go out with the crowd and wait until your number is called. Then you get into the omnibus, giving up at the same time the ticket that was given to you at the station, and also your "correspondance," as will be presently explained. Upon a fête-day the present writer once asked for a ticket at an omnibus station but immediately afterwards he d

covered that, to profit by it, he would have had to wait until 350 or 400 people had passed before him!

The system of the payment of fares is extremely simple. For a single journey, if you go inside, the charge is 30c.; outside, on the *impériale*, 15c. If you get inside the omnibus it is customary to pay for your place as soon as you are seated; but then, when you pay your six sous, if you want "une correspondance," you ask the conductor for one, and he gives you a small ticket. The "correspondance" enables you to travel by a second omnibus without having to pay a second fare. But it cannot be made applicable to every case. To get the advantage of it you must descend at one of the omnibus stations. One of these has just been described, that at No. 10, Boulevard des Italiens. Let us suppose that you get down there, and that you want to go to the Odéon Theatre. You have come from Passy. You therefore leave the Passy omnibus with your "correspondance" in your hand. You go into the office and ask for a ticket for the Odéon. You have then to wait at the station until the Odéon omnibus comes. Then you advance with the crowd, waiting until your number is called, and as you step into the omnibus give your "correspondance" to the conductor, together with the ticket for which you have lately asked at the station. You need not then pay for the second journey. In spite of the waiting at the stations these "correspondances" are much used in Paris, chiefly by ladies. They are not often asked for by those who sit on the outside of the omnibus. The traveller who sits outside, if he demands a "correspondance," has to pay another 15c. for his second omnibus as for his first. Therefore under such conditions they are seldom used. "Correspondance" tickets are given from the omnibuses to the tramways, and vice versâ. It would be useless to mention here all the cases in which these tickets can be made available. Such enumeration would be very lengthy, and would sorely bewilder a stranger, ignorant of the streets of Paris, to say at what point such and such streets along which omnibuses run join other streets, which also have their lines of omnibuses. Practically, the foreigner, until experience has taught him the ways of the capital, will not require "correspondance" tickets in omnibuses so often as the Parisian. At any rate, he can always ask if they will serve him for the destination to which he is bound.

There is affixed to all the Paris omnibuses and tramcars a small notice-board, on which is written the word *complet*, thus indicating that the vehicle is full inside. This sign-board is placed at the back of the omnibus over the conductor's head, and also in front under the driver's foot-board; and at night, by means of a lamp, the sign is made transparent. In the large omnibuses drawn by three horses there is a platform outside, on which there is standing-room for four people. The price for a place here is 30c. Women may sit outside on the top of these large omnibuses; but they are forbidden to ascend the omnibuses drawn by only two horses. The reason is that on the larger omnibuses there is an easy ladder. The large omnibuses will carry 40 passengers: 16 inside, 4 on the platform, and 20 on the top; the small omnibuses carry 26 places: 14 inside and 12 on the top.

M. Du Camp, from whose book on the ways and means of life of Paris the following items are borrowed, tells us that the two most frequented lines are from the Madeleine to the Bastille, and from Clichy to the Odéon; that the two least frequented lines are from Charonne to the Place d'Italié, and from Passy to the Bourse. There are, however, a considerable number of people who go out to Passy every evening after their day's work is done, and then sometimes one has to wait for a vacant seat. M. Du Camp was writing of the omnibuses as they were in the year 1866; but,

with the exception of small details, what he has said may be still accepted as accurate. On the 6th of July in that year the average time taken in going from the Madeleine to the Bastille was 30 minutes. As has been said, this is a distance of three English miles.

The following is a list of the omnibuses in Paris. The different lines of omnibuses, or titles by which the omnibuses are familiarly known, are printed in capitals; then follow the stations at which the omnibuses stop upon their journey; and on the right-hand side is given the distinguishing colour of each line of omnibus. The tramways are also given in their proper place.

| Letter | Line and Route. | Colour. |
|---|---|---|
| A | Auteuil—Madeleine.—Auteuil; Place de Passy; Trocadéro; Place de l'Alma; Place de la Madeleine .. .. .. .. .. .. | *White.* |
| B | Trocadéro—Gare de l'Est.—Trocadéro; 62, Avenue des Champs Élysées; St. Philippe du Roule; 51, Boulevard Malesherbes; Gare St. Lazare; Place de la Trinité; Rue de Châteaudun; 79, Rue de Lafayette; No. 1, Rue de Strasbourg; Gare de l'Est .. .. | *Chocolate.* |
| C | Porte Maillot—Hôtel de Ville.—Porte Maillot; Place de l'Étoile; 62, Avenue des Champs Élysées; Palais Royal; Rue du Louvre; Place du Châtelet; Avenue Victoria (Hotel de Ville) .. .. .. | *White.* |
| D | Ternes—Boulevard des Filles du Calvaire.—Place des Ternes; 169, Boulevard Haussmann; St. Philippe du Roule; Place de la Madeleine; 153, Rue St. Honoré; Rue du Louvre; Pointe St. Eustache; 77, Boulevard de Sébastopol; Cirque d'Hiver .. .. | *White.* |
| E | Madeleine—Bastille.—Place de la Madeleine; 10, Boulevard des Italiens; Porte St. Denis; Boulevard St. Denis; Place de la République; Cirque d'Hiver; Place de la Bastille .. .. .. .. | *Chocolate.* |
| F | Place Wagram—Bastille.—Place Wagram; 51, Boulevard des Batignolles; Gare St. Lazare; Place de la Bourse; Rue Croix des Petits Champs; Pointe St. Eustache; 36, Rue de Rambuteau; Place de la Bastille .. .. .. .. .. .. .. .. | *Chocolate.* |
| G | Batignolles—Jardin des Plantes.—Place des Batignolles; 91, Boulevard de Clichy; Place de la Trinité; Palais Royal; 4, Rue St. Denis (Châtelet); 14, Boulevard St. Germain; Rue Cuvier (Jardin des Plantes) .. .. .. .. .. .. .. .. .. | *Chocolate.* |
| H | Clichy—Odéon.—Rue Cardinet; Avenue de Clichy; 91, Boulevard de Clichy; Rue de Châteaudun; 10, Boulevard des Italiens; 155, Rue St. Honoré; Pont des Saints Pères; Place St. Germain des Prés; Place St. Sulpice; Rue de Médicis (Odéon) .. .. .. .. | *White.* |
| I | Place Pigalle—Halle aux Vins.—Place Pigalle; Rue de Châteaudun; Place de la Bourse; 54, Rue Croix des Petits Champs; Rue du Louvre; Place St. Michel; Place Maubert (Boulevard St. Germain).. | *Dark Green.* |
| J | Montmartre—Place St. Jacques.—Rue de Ramey; Boulevard Rochechouart; 79, Rue de Lafayette; Pointe St. Eustache; Place du Châtelet; Place du Pont St. Michel; 21, Boulevard St. Michel; Faubourg St. Jacques .. .. .. .. .. .. .. | *White.* |
| K | Gare du Nord—Boulevard St. Marcel.—Boulevard Denain; Porte St. Denis; Place du Châtelet; Boulevard St. Germain; Boulevard St. Marcel .. .. .. .. .. .. .. .. | *White.* |
| L | La Villette—Place St. Sulpice.—Rue de Flandre (Abattoirs); Boulevard de la Villette; Rue de Strasbourg; Porte St. Martin; Place St. Michel; 21, Boulevard St. Michel; St. Germain des Prés; Place St. Sulpice .. .. .. .. .. .. .. .. | *Chocolate.* |
| M | Belleville (Lac St. Fargeau)—Square des Arts et Métiers.—Rue de Belleville; Rue de Puebla; Boulevard de la Villette; Boulevard St. Denis; Square des Arts et Métiers (Boulevard de Strasbourg) .. .. .. .. .. .. .. .. .. | Dark Brown. |
| N | *Belleville—Louvre.*—1, Rue de Puebla; Boulevard de Belleville; *Place de la République*; Boulevard St. Denis; Porte St. Denis; Rue *Croix des Petits* Champs; Rue du Louvre.. .. .. .. .. | Dark Green |

| Letter | Line and Route. | Colour. |
|---|---|---|
| O | Ménilmontant—Gare Montparnasse.—Place des Pyrénées; Boulevard Ménilmontant; Boulevard des Filles du Calvaire; Rue des Deux Portes St. Jean; Place du Châtelet; Place St. Germain des Prés; Gare Montparnasse .. .. .. .. .. .. .. .. | *Dark Green.* |
| P | Charonne—Place d'Italie.—Rue de Bagnolet; 17, Boulevard Ménilmontant; 130, Boulevard Voltaire; Place de la Bastille; Pont d'Austerlitz; Place d'Italie .. .. .. .. .. .. .. | *White.* |
| Q | Plaisance—Hôtel de Ville.—Rue de Vanves; Rue Bonaparte; Place St. Sulpice; Place St. Michel; Place du Châtelet; Avenue Victoria (Hôtel de Ville) .. .. .. .. .. .. .. | *Dark Brown.* |
| R | Gare de Lyon—St. Philippe du Roule.—Gare de Lyon; Place de la Bastille; Rue des Deux Portes St. Jean; Place du Châtelet; Rue du Louvre; Palais Royal; St. Philippe du Roule .. .. .. .. | *Chocolate.* |
| S | Charenton—Place de la République.—Porte de Charenton; Place de la Bastille; Boulevard des Filles du Calvaire; Place de la République | *Dark Green.* |
| T | Gare d'Orléans—Square Montholon.—Place Walhubert; 14, Boulevard St. Germain—Quai de l'Hôtel de Ville—Rue des Deux Portes St. Jean; Rue de Rambuteau; Boulevard St. Denis; Porte St. Denis; 17, Rue de Lafayette; Square Montholon .. .. .. .. .. | *White.* |
| U | Parc Montsouris—Place de la République.—Avenue Reille (Parc Montsouris); Rue Claude Bernard; 44, Boulevard St. Germain; Place de la République .. .. .. .. .. .. .. | *White.* |
| V | Place du Maine—Gare du Nord.—Boulevard de Vaugirard; 55, Rue de Sèvres; 78, Rue des Saints Pères; Place St. Germain des Prés; Quai du Louvre; Rue du Louvre; 54, Rue Croix des Petits Champs; Place de la Bourse; 7, Boulevard Denain (Gare du Nord) .. .. | *Dark Brown.* |
| X | Vaugirard—Gare St. Lazare.—Rue Blomet; Rue de Sèvres; 207, Boulevard St. Germain; 27, Boulevard de la Madeleine; Place de Rome (Gare St. Lazare) .. .. .. .. .. .. .. | *White.* |
| Y | Grenelle—Porte St. Martin.—51, Rue du Théâtre; Avenue Duquesne; 225, Boulevard St. Germain; Pont du Carrousel; Place du Palais Royal, and 155, Rue St. Honoré; Boulevard St. Denis; Porte St. Martin.. .. .. .. .. .. .. .. | *Chocolate.* |
| Z | Grenelle—Bastille.—Rue Mademoiselle; Place Cambronne; 162, Rue de Vaugirard; Rue Bonaparte; Odéon; Square Monge; 14, Boulevard St. Germain; Place de la Bastille .. .. .. .. | *Chocolate.* |
| AB | Passy—Bourse.—Place de Passy; Avenue du Trocadéro; Place de l'Étoile; 169, Boulevard Haussmann; St. Philippe du Roule; Place de la Madeleine; 10, Boulevard des Italiens; Place de la Bourse .. | *Dark Green.* |
| AC | Petite Villette—Champs Élysées.—Rue Hainaut; Boulevard de la Villette; 7, Boulevard Denain; 79, Rue de Lafayette; Rue de Châteaudun; Boulevard de la Madeleine; Cours la Reine (Champs Élysées) .. .. .. .. .. .. .. .. .. | *White.* |
| AD | Place de la République—École Militaire.—Place de la République; 4, Rue St. Denis (Châtelet); Place St. Germain des Prés; 225, Boulevard St. Germain; Avenue Duquesne (École Militaire) .. | *Dark Green,* |
| AE | Forges d'Ivry—Pont St. Michel.—Route Nationale; Gare d'Orléans; 14, Boulevard St. Germain; Place St. Michel. (As this line goes outside Paris there is an extra payment to be made for the journey beyond the fortifications.) .. .. .. .. .. .. | *Dark Green.* |
| AF | Panthéon—Place de Courcelles.—Place du Panthéon; 65, Boulevard St. Michel; Odéon; Place St. Sulpice; 78, Rue des Saints Pères; 207, Boulevard St. Germain; 225, Boulevard St. Germain; Place de la Concorde; Place de la Madeleine; 31, Boulevard Malesherbes; 98, Boulevard de Courcelles; Place Péreire (Courcelles) .. | *Dark Green.* |
| AG | Porte de Versailles—Louvre.—Porte de Versailles; 162, Rue de Vaugirard; 55, Rue de Sèvres; 78, Rue des Saints Pères; Pont des *Saints Pères; Place du* Palais Royal; Rue du Louvre .. .. .. | *Dark Brown.* |
| AH | *Auteuil—Place St. Sulpice.*—Porte d'Auteuil; Pont de Grenelle; *Rue du Théâtre; Place* Cambronne; Rue des Saints Pères; Place *St. Sulpice.* .. .. .. .. .. .. .. | White. |
| AI | *Gare St. Lazare*—Place St. Michel.—Gare St. Lazare; Palais *Royal; Louvre;* Châtelet; Place St. Michel .. .. .. .. | Blue. |

**Opéra** (Théâtre de l'Opéra), Place de l'Opéra.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Stalles de parterre .. .. | 7 | 0 |
| Fauteuils (orchestre) .. .. | 13 | 0 |
| ,, (amphithéâtre) .. | 15 | 0 |
| Baignoires (avant scènes) .. | 13 | 0 |
| ,, (de côté) .. | 12 | 0 |
| Premières (avant scènes) .. | 15 | 0 |
| ,, (entre colonnes) .. | 15 | 0 |
| ,, (loges de face) .. | 15 | 0 |
| ,, (loges de côté) .. | 13 | 0 |
| Deuxièmes (avant scènes) .. | 12 | 0 |
| ,, (entre colonnes) .. | 12 | 0 |
| ,, (loges de face) .. | 12 | 0 |
| ,, (loges de côté) .. | 10 | 0 |
| Troisièmes (avant scènes) .. | 6 | 0 |
| ,, (loges de face) .. | 8 | 0 |
| ,, (entre colonnes) .. | 8 | 0 |
| ,, (de côté) .. | 6 | 0 |
| Loges de face .. .. .. | 4 | 0 |
| Avant scènes .. .. .. | 2 | 50 |
| Loges de côté .. .. .. | 2 | 50 |
| Amphithéâtre de face .. .. | 2 | 50 |
| ,, côté .. .. | 2 | 50 |
| Cinquièmes (loges) .. .. | 2 | 50 |

N.B.—Ladies are not admitted into the orchestra stalls.

Representations are given here on Mondays, Wednesdays, and Fridays. Extra performances are given sometimes on Saturdays and on Sundays, and on these extra days ladies are allowed into the orchestra stalls.

This building is certainly one of the glories of Paris. We may admire the rich decorations more or less thoroughly, but after we have looked at the building for a few moments, we cannot fail to be struck with the harmony of the main lines as shown upon the façade. The sides and the back are perhaps less happy. This great edifice was opened quietly enough, no special performance being held to commemorate its inauguration, on the 1st of January, 1875. It is said that the cost of the undertaking was more than 40,000,000f. The theatre is worth a visit if only for the purpose of seeing the handsome staircase, and the great foyer with its painted ceiling. This is a *very handsome room*, though some may *think that it is too* highly gilt and *too rich in its colouring*. It reminds one of the Galerie d'Apollon in the Louvre. The staircase, too, is magnificent. It may be said to err on the side of over-splendour; but it will be found to be in general harmony with the foyer and with the outside façade of the building. In a great work of this kind it is hard to please all tastes; the architect was enjoined to construct an opera-house which should outrival every other, and perhaps he was successful. There need be no crowding in the passages, for they are amply wide; the numerous staircases would give every means of rapid exit in case of fire. As regards the performances on the stage, it may be said at once that the Opera in London is superior to that in Paris. Different reasons may be alleged for this; and if they were examined we might see that the reproach so often made against us, and which we ourselves are too fond of repeating—that the English are an unmusical people—is not warranted. The Opera in Paris is managed by a director who has from the State an allowance of 800,000f. a-year. He has to supply what is necessary and to bear all risks. The rule for full evening dress is not carried out in the Opera house in Paris quite so imperatively as in London, but in the better seats evening dress is always necessary.

*Omnibus Routes*, Boulevard des Capucines and Boulevard Haussmann; *Tramway*, Boulevard Haussmann; *Stations de Voitures*, Boulevard des Capucines and Boulevard Haussmann.

**Opéra Comique** (Théâtre de l'Opéra Comique), Place Boieldieu—Booking-office, Rue Marivaux.

1800 places.

PRICES OF ADMISSION.

| FIRST OFFICE. | f. | c. |
|---|---|---|
| Avant scènes de balcon et du rez-de-chaussée .. .. | 10 | 0 |
| Avant scènes des premières .. | 8 | 0 |
| Premières loges avec salon .. | 8 | 0 |
| Fauteuils de balcon .. .. | 7 | 0 |
| ,, d'orchestre .. .. | | |

| | f. | c. |
|---|---|---|
| Baignoires de face .. .. | 6 | 0 |
| ,, côté .. .. | 7 | 0 |
| Premières loges de face sans salon .. .. .. .. | 8 | 0 |
| Deuxièmes loges de face avec salon .. .. .. .. | 6 | 0 |
| Avant scènes des deuxièmes loges .. .. .. .. | 4 | 0 |
| Deuxièmes loges de face sans salon .. .. .. .. | 5 | 0 |
| Deuxièmes loges de côté avec salon .. .. .. .. | 5 | 0 |
| Deuxièmes loges de côté sans salon .. .. .. .. | 4 | 0 |
| SECOND OFFICE. | | |
| Stalles d'orchestre .. .. | 4 | 0 |
| Deuxième galerie (3e étage) .. | 4 | 0 |
| Avant scènes de la deuxième galerie .. .. .. .. | 3 | 0 |
| Parterre .. .. .. .. | 2 | 50 |
| Troisièmes loges de face (4e étage) .. .. .. | 2 | 0 |
| Troisièmes loges de côté (4e étage) .. .. .. | 1 | 50 |
| Quatrièmes loges .. .. .. | 1 | 50 |
| Amphithéâtre .. .. .. | 1 | 0 |

N.B.—Ladies are not admitted into the orchestra stalls. The seats in the loges at this theatre are not sold separately; the whole box must be taken.

In the pieces performed at this house every part of the dialogue is not necessarily sung to music as at the Grand Opera; the music, no doubt, is the principal feature, but it is not ever constant as in such operas as "Don Giovanni" and "Les Huguenots," etc. Some of the operas that are most popular at this theatre are "Mignon," "La Dame Blanche," "Le Domino Noir," "Le Pré aux Clercs," etc. The Opéra Comique is always a favourite place of amusement with the Parisians. The music is generally light and fascinating, and does not demand such serious attention as do the heavier pieces played at the Grand Opera. A lady was once heard to say that she liked this theatre so well because the time given between the acts was longer than at the other theatres. The Opéra Comique receives from the State a *subvention of 140,000f. yearly.*

*Omnibus Route,* Boulevard des *Italiens; Station de Voitures,* Boulevard *des Italiens.*

**Oratoire, L',** is situated at the corner of the Rue de Rivoli and the Rue de l'Oratoire. This is a Protestant church, and is open only on Sundays. In style it is Corinthian, but except for its size it has no pretension to beauty. At 3 p.m. on Sundays the Scottish Presbyterian service is performed here.

*Omnibuses,* Rue de Rivoli; *Tramways,* Quai du Louvre, and they also start from the Rue du Louvre, between the colonnade and the Église St. Germain l'Auxerrois; *Station de Voitures,* in the same street as the tramway station.

**Ourcq, Canal de l'.**—The construction of this canal was begun in 1802 and finished in 1826. It was made for the purpose of bringing to Paris the water of the river Ourcq, and it is also used for conveying merchandise. Its total length is 108 kilomètres, or about 65 English miles. It falls into the Bassin de la Villette, at the north-east side of Paris, and afterwards as far as the Place de la Bastille the canal is made to go underground, and is called le Canal de St. Martin. From the Place de la Bastille the canal runs into the River Seine.

**Ouvroirs,** a branch of the Assistance Publique. — These are charitable establishments connected with the primary schools, instituted for the purpose of teaching young girls from five to twelve years of age how to sew, hem, wash linen, knit, darn, and mend clothes. Children who do not go to the school are received as well as those who do, but their parents must present to the maire of the commune a certificate from a doctor to the effect that they have no infectious disease, and that they have been vaccinated. Besides the *ouvroirs* there are also *ateliers de charité,* intended for older girls or for women who may have fallen into distress, or for those who may have lately come

from the hospitals and are without means of existence. Charitable assistance is thus lent to women who are willing to work, and who do not like to think that they are supported by public charity.

**Oysters** in France are not yet so fearfully dear as in England. In a restaurant they may be had at from 2f. to 3f. a-dozen—quite moderate prices as compared with London charges.

Oyster-bars are not common in Paris as in London, for it is not customary so to eat them. The stand-up lunch is often forced upon us in London, but it is nevertheless supremely uncomfortable. The Frenchman rarely so eats his food. If he wishes for a dozen oysters he will order them at the beginning of his breakfast or of his dinner. They are always given at the top of the menu or bill of fare; the names of the different kinds of oysters are stated, and the prices of each kind are sometimes given.

Oysters are capital things with which to begin a breakfast, for they serve to "open" your appetite in the most fascinating way. It is almost needless to say that with them white wine should be drunk in preference to red. Chablis and Graves, both of which are white Bordeaux wines, may be had at moderate prices. Those who like bottled beer may find it in all Paris restaurants; but French cookery and French wines have so long run together in harmony that it may be best not to divide them.

**Palaces.**—This word has a more extended meaning in France than in England. Besides the royal palaces, it has long since been applied in France to those larger buildings belonging to the State, and sometimes intended for the public affairs of the country, such as Le Palais de Justice, Le Palais du Louvre, Le Palais de la Légion d'Honneur. *There are now ten large buildings in Paris to which the title of* Palais may *be affixed. In some cases*—Le Palais de l'Industrie, for instance—the word is ordinarily used in common parlance, but in others, as in the case of the Louvre, the title is allowed to drop. These palaces are: Le Palais des Beaux Arts, Le Palais Bourbon, comprising also the Chambre des Députés, Le Palais de la Bourse, Palais de l'Élysée, Le Palais de l'Industrie, Le Palais de Justice, Le Palais de la Légion d'Honneur, Le Palais du Louvre, Le Palais du Luxembourg, or as it is now officially called, Le Palais du Sénat, Le Palais Royal, comprising the Conseil d'État.

All these will be found under their separate headings. There were two other palaces existing until they were destroyed by the Communists, but are now in ruins—Les Tuileries and Le Conseil d'État. This last was a handsome building, the remains of which are still standing on the Quai d'Orsay, on the left hand of the river, between the Pont Royal and the Pont de Solférino.

**Palais Bourbon, Le.**—On the side of the palace which faces the Pont de la Concorde, we now read the words CHAMBRE DES DÉPUTÉS (*see* CHAMBRE DES DÉPUTÉS), because the principal room in the building is occupied by the members of the lower house of the French legislature; the palace is in fact used for no other purpose.

The Palais Bourbon was built by Girardini, for the dowager Duchess of Bourbon, in 1722. The Prince de Condé, her grandson, enlarged the hotel half a century later (1765–77) and spent upon it more than 16,000,000f. In 1790 the palace became national property, and the auxiliary ammunition-waggons were stored there. In 1793 it was ordered that the Conseil des Cinq Cents should there hold their sittings; and from that time the building has always been used for political purposes. Napoleon made of the Palais Bourbon the New Corps Législatif; and then were built the colonnade and the pediment

above it that we now see facing the quay. The pediment, as first put up, represented the emperor presenting to a deputation of the legislative body the banners taken at the battle of Austerlitz; but later, under the Restoration, this was taken away and a new design substituted, showing an allegorical figure of the charter, accompanied by France and Justice protecting Science, Arts, and Industry. The colonnade is composed of twelve Corinthian columns, supporting an attic, on which we read the words "Chambre des Députés." Below these columns there is a large flight of steps. Standing out from the building, but upon the same level as the base of the columns, there are the statues of Minerva and Themis; and on a lower level, and also nearer to the roadway, there are the statues of Sully, of d'Aguesseau, of Colbert, and of l'Hôpital. On the other side, facing the Place du Palais Bourbon, there is a large portico, sustained by Corinthian columns. This resembles the side facing the quay, but is not so handsome.

A law passed in December, 1814, restored the Palais Bourbon to the Prince de Condé, but by paying an annual rent of 124,000f. the deputies were allowed to retain their seats. In July, 1827, the Government bought the palace for the sum of 5,500,000f. The room in which had sat the Conseil des Cinq Cents was falling into decay; a temporary room was built in the garden in 1828, while the old room was being reconstructed, and this did not become habitable until 1832. The representatives of the people then continued to sit there until after the revolution in February, 1848, when it was found that the new room was too small to hold the nine hundred deputies returned to the Constituent Assembly. Another temporary room, made of wood, called the pasteboard room, was built; and this was *pulled to pieces after the Coup d'État on the 2nd of December, 1851.* The Corps *Législatif of the Second Empire* then sat *in the old Chamber of Deputies* until the 4th of September, 1870. The deputies for a while sat in Bordeaux and afterwards at Versailles, where they remained for some years. The Palais Bourbon was in the meanwhile tenantless. At last, in 1877, the representatives of the lower house came back to Paris, and the palace is once more known as La Chambre des Députés.

**Palais de l'Industrie.**—This palace stands in that part of the Champs Élysées known sometimes as le Carré Marigny. It is on the left-hand side going up the large avenue from the Place de la Concorde, before you come to the Rond Point. The palace was built for the first Paris Universal Exhibition in the year 1855. It is a large quadrilateral building, 250 mètres long and 110 mètres wide, and it is now used for national exhibitions of different kinds, and for public ceremonies. The principal façade is towards the Avenue des Champs Élysées. In the middle there is a very wide projecting pavilion, which is nearly a quarter of the length of the whole building. Here is the principal entry, under a large archway 15 mètres in diameter and 60 mètres high. On the first story there are on each side of the archway two fluted Corinthian columns coupled together, and these are terminated or joined together by a spacious attic, on which there is a bas-relief representing Industry and the Arts bringing the fruits of their labours to the great exhibition. Over this bas-relief there is a colossal figure of France offering crowns both to Art and to Industry. Throughout the palace there is but one story above the ground-floor; and outside the building, on the frieze dividing the upper windows from the lower ones, are engraved the names of philosophers, mathematicians, artists, and other men remarkable in the industrial sciences. The interior of the building shows a vast room or hall 192 mètres long, 48 mètres wide, and 30 mètres high, and at each side of the hall there are side

each 24 mètres wide. A round roof covers the whole; the sup- of the roof are everywhere of iron. are ten large stone staircases g from the ground-floor to the y above; and the whole structure e Palais de l'Industrie shows a combination of masonry and of ork.

*nibuses* pass along the Champs es in front of the palace; *Tram-* Quai de la Conférence; *Stations itures*, Place de la Concorde, and top of the Champs Élysées.

**lais de Justice,** situated on e du Palais, or Ile de la Cité, and ed by the Quai de l'Horloge on orth, by the Boulevard du Palais e east, by the Quai des Orfèvres e south, and the Rue de Harlay e west. Open to the public every ut Sundays and fête-days. Early ench history this was called Le de la Cité, because it was inhabited e second and third race of French It is believed that the Romans built a palace here, which was ards inhabited by the Merovin- rinces. The island is at any rate dest part of Paris. This was the l, or the nut, from which the great as sprung. Here, in Roman, or te-Roman, days, the Parisii had ished themselves; they called their Lutetia Parisiorum. In rather modern language this came to y Lutèce, or the city of mud. We that Eudes, Count of Paris, lived s island about the year 890. Robert Pious restored the then existing e, or built a new one, early in the entury. In speaking of the Hôtel , and of the Sainte Chapelle, we een that the second race of French moved their residence from the des Thermes to the Ile de la so that later, St. Louis, in the e of the 13th century, chose this spot *upon to build the* Sainte Chapelle, e *he himself* then lived in the *Early in the* 14th century the Parliaments began to hold their sittings there; and about the middle of the 15th century Charles VII. gave up the Palace to the Parliament and went himself to live in the Louvre, which for nearly a century had been inside the walls of Paris. As time went on the style of the architecture became sensibly modified, for large fires broke out in the palace in 1618, in 1630, and in 1776. In 1787 was built the central part as we now see it, but the great work of restoration, or rather of aggrandisement, was done in the present century under Louis Philippe. Very much of this had to be restored after the wilful destruction of the Communists in May, 1871.

The present Palais de Justice is, in fact, divided into four separate parts: The Law Courts, the Conciergerie, the Sainte Chapelle, and the Préfecture de Police. The principal façade of the palace is opposite to the Boulevard du Palais. The entrance into the Cour d'Honneur, or *La Cour de Mai*, is through an iron railing with three great double gateways; the centre gateway is richly gilded, and this is not usually left open. In front of the main building there is a staircase 5½ mètres high; the first flight of steps are 20 mètres in length. This staircase leads to a gallery into which entrance is made by three doors. Outside, at the bottom of the staircase there are two arcades; that on the right leads into the Conciergerie, that to the left to the Préfecture de Police. The middle of the façade of the great building is decorated with four Doric columns, each 12 mètres high. Above the entablature there is a balustrade, and on four pedestals are placed statues representing Force, Abundance, Justice, and Prudence. Behind these statues, from the middle of the roof, there rises a quadrangular dome. Two side wings project at right angles from the main building towards the boulevard. The *Salle des Pas Perdus* (corresponding to our Westminster Hall) is entered from the top of the long flight of steps above

mentioned leading up to the main façade. This great room, originally called *La Grande Salle*, is 72 mètres long by 28 mètres wide. It is divided into two naves, of which the stone-roofed archways rest upon quadrangular Doric pillars, each more than 8 mètres high. The room was built by Jacques Debrosses, in 1622, upon the foundation of an older room, constructed in the reign of Louis IX., about four hundred years earlier. In the reign of Louis XIV. one of the pillars in this room was called *le gros pilier*, and around it the most famous advocates of the day used to meet and talk together. The interiors of the courts of law are not usually interesting to tourists; and there may be travellers who, while they are on their holiday, wish to leave behind them all thought of their daily occupations at home. The forms of procedure and the technicalities in the French courts are, of course, different to those in Chancery Lane or at Westminster; but a little attention will soon show to an observer that in pleading their causes the advocates in both countries fall very nearly into the same little tricks of manner and mode of talking when they wish to make their arguments impressive. The *Conciergerie*, so called because it served as the lodge for the concierge or keeper of the palace, was originally used as a prison. This is not now shown but with special order. In the Conciergerie are several towers of historic interest: la Tour de César, ou de Montgommery, in which Cartouche and Damiens were confined; la Tour d'Argent; la Tour Bombée, where Ravaillac was shut up; the cell in which Marie Antoinette was placed was afterwards turned into a bath-room; and the cell in which Robespierre was imprisoned was afterwards used as the sacristy of the chapel; and la Tour de l'Horloge, which we see upon the outside wall at the corner of the Boulevard du Palais and the Quai de l'Horloge. In the lantern of this tower there used to be a clock, called *le tocsin*, or alarm-bell. This was made to sound at certain times; for instance, at the birth or the death of the sovereign or of his eldest son. The rule was once departed from upon a melancholy occasion, for this bell gave the signal for the Massacre of St. Bartholomew, on the night of the 23rd August, 1572. This clock had been one of the wonders in the reign of Charles V., in the middle of the 14th century; it was afterwards restored by Germain Pilon, a hundred years later, and in 1853 it was again restored, imitating the ornamental designs that had been devised by Germain Pilon.

The *Sainte Chapelle* (described in its proper place) is reached by turning to the left out of the main courtyard in front of the Palais de Justice.

*Omnibuses* and *Tramways* pass along the Boulevard du Palais in front of the Palais de Justice; *Station de Voitures*, Quai du Marché Neuf, on the south side of the island, in the direction of Notre Dame.

**Palais de la Légion d'Honneur**, situated on the Quai d'Orsay. This palace was known as the Hôtel du Prince de Salm, and was built for him in 1786 by the architect Rousseau. After Napoleon had created the order of the Legion of Honour in the year 1803 the building became the property of the State; and in the month of July in the same year, the house was first used by the officers of the Government. The appearance of the building is peculiar. On the side facing the quay there is a row of large windows on the ground-floor, but no windows above. In the middle the palace seems to be divided by a large bow window, and the windows in this projection are in fact the windows of the chief room in the palace. This room is circular, and it measures 40 feet in diameter. The principal entrance is made from the Rue de Lille. Here we see a triumphal arch decorated with Ionic columns, and on each side there is a colonnade of the same order of architecture. The style

is decorated with bas-reliefs by Roland. Inside the courtyard there is an Ionic peristyle, serving as a covered promenade.

*Omnibuses*, Boulevard St. Germain and Rue du Bac ; *Tramway*, Boulevard St. Germain ; *Station de Voitures*, at the corner of the Rue de Bellechasse and the Boulevard St. Germain.

**Palais Royal** (Théâtre du Palais Royal), 75, Galerie Montpensier, facing the Palais Royal Gardens.

950 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes .. .. .. | 8 | 0 |
| Premières loges de face et de côté .. .. .. .. | 7 | 0 |
| Fauteuils de première galerie .. | 7 | 0 |
| ,, d'orchestre .. .. | 6 | 0 |
| Avant scènes des deuxièmes .. | 4 | 0 |
| Deuxièmes loges de face et fauteuils des secondes de face | 5 | 0 |
| Baignoires de côté .. .. | 7 | 0 |
| ,, face .. .. | 6 | 0 |
| Fauteuils de balcon des deuxièmes de côté .. .. .. | 4 | 0 |
| Loges de côté des deuxièmes .. | 4 | 0 |
| Avant scènes des troisièmes .. | 2 | 50 |
| Stalles des troisièmes galeries .. | 2 | 50 |
| ,, d'orchestre .. ,, | 4 | 0 |

N.B.—Ladies not admitted into the orchestra stalls.

There is perhaps no theatre in all Paris where people laugh and enjoy themselves more heartily than at the Palais Royal, for no sooner is a bon mot spoken than it is understood and appreciated by everyone. Comedies and vaudevilles are performed here, and often with great success. In the year 1881 Sardou's piece "Divorçons" was very popular. It is impossible that anyone could have seen "La Boule" or "Le Homard," when these plays were first performed, without going into fits of laughter, and also without admiring the admirable acting of the performers. The Palais Royal is not the Comédie Française, but it is often much more amusing; and the audience in this theatre do not think it beneath their dignity to clap their hands at that which gives them pleasure.

*Omnibus Route*, Rue de Richelieu; *Station de Voitures*, Rue Rameau (Place Louvois), running into the Rue de Richelieu, opposite the Bibliotheque Nationale.

**Palais Royal, Le.**—By this name is understood the palace, now serving as the Conseil d'État, facing the Place du Palais Royal, and also the oblong rectangular buildings that surround the garden, bounded on the north by the Rue de Beaujolais, on the east by the Rue de Valois, and on the west by the Rue de Montpensier, which last-named street runs parallel with the first part of the Rue de Richelieu. The Palais Royal itself is of light-yellow stone, and upon the screen in front of the building are engraved the words CONSEIL D'ÉTAT; but the name "Le Palais Royal" implies the garden behind and the houses that surround the garden.

In 1629 Cardinal Richelieu bought the hôtels de Rambouillet and de Mercœur, and built for himself a large house which bore his own name, Le Palais Richelieu. This was probably a handsome building, but it did not satisfy the ambition of the minister. He bought more ground and increased the size of his house ; the principal doorway was decorated with his arms embossed upon it, and over the doorway were written in large letters ; "Palais Cardinal." The entry was from the Rue St. Honoré. Richelieu was nowhere liked and but little respected in France ; and this show of magnificence gave offence to the nobles, whose power he had always endeavoured to crush and to make subservient to that of the king. It has been estimated that the cost of building, together with the price paid for the houses and land bought, amounted to 666,618 livres ; and in addition 150,000 livres were paid for the Hôtel de Sillery, which the great man bought so as to have a large open space in front of his house. These two

sums make 816,618 livres, or, let us say, 800,000 francs. Nowadays that would be equal to £32,000 sterling; but according to French writers we should have to multiply that sum by five if we wished to ascertain the equivalent of money nearly two hundred and fifty years ago in France. In the right wing of his palace Richelieu had caused to be built a large theatre, which an old chronicler tells us "was the most comfortable and the most royal theatre in France." Richelieu knew or divined the power of literature, and he took an interest in stage-plays. He employed authors to write for him, and wrote villainous verses himself, which he took care were properly mouthed by the actors. Upon his theatre were performed plays of which we now know only the names from having seen them in books. We may at any rate be grateful to him for building the theatre, for it was there that nearly all Molière's comedies were first brought out upon the public stage. In the left wing there were two galleries, one containing pictures painted by Philippe de Champaigne of the grand actions of the cardinal; and the other, portraits of the most noted men in France, painted by Vouet, Juste d'Egmont, and Poerson, between which were placed marble busts. There was also a very magnificently-decorated chapel. All the aid that wealth could give to great ambition, and to a love for gorgeous display, was here shown. The king was displeased at so much magnificence exhibited by his minister; and Richelieu, who had at heart the reputation and the prestige of the king of France, anxious also that his own palace should be preserved, bequeathed his handsome property to the king in 1643, and confirmed the donation in his will, dated at Narbonne, in May, 1642, six months before his death. Louis XIII. died in May, 1643, before time had been allowed to him to enjoy his present. Later in this same year his widow, Anne of Austria, went to reside there with her two sons, and from that time the building was as the Palais Royal. To Loui was given Richelieu's old apa situated between the two side- his brother was put into the lef and to make room for him the painted by Philippe de Cham was transformed. The queen- occupied an apartment looking the garden, richly decorated wi tures by the best artists of th The royal family were driver from their home by the civil war as the Fronde; and in 1652 Louis then come to his kingly majorit to reside in the Louvre, and ma the Palais Royal to Henrietta the widow of our king Charles I was the daughter of Henri France. She continued to liv until 1661, when her daught married to Philippe, Duc d'Orléa king's brother. Not very lon this marriage the Palais Roy further enlarged, and in the yea Louis XIV. formally gave the b in appanage to his brother, up occasion of the marriage of the Chartres (the son of the Duc d'O with Mlle. de Blois; and this I Chartres, who was in his tur d'Orléans after his father's death he became regent upon the d Louis XIV. in 1714, improv palace and enriched it with pi medals, and other works of art. the Regency the Palais Royal l celebrated for feasting, for orgi for disorderly and disreputab joyment. We all know that this period the court life in Fran what we should now consider scandalous.

In 1763 the east side of the was rebuilt by Louis Philippe d'Orléans, for this had been des by fire. The garden then exten the Rue des Petits Champs north, and from the Rue des Enfants on the east, to the R Richelieu on the west. The Chartres, afterwards Louis

Joseph Duc d'Orléans, began the buildings which now surround the gardens in the year 1782, and they were finished in 1786. On the south side the gallery now known as the Galerie d'Orléans was not finished until later. It is these gardens that are now chiefly interesting to the public. They at once became the rendezvous for the idlers and the elegant strollers of the town, and for many years the Palais Royal was in ill repute because of its gaming-houses and places of discreditable resort. Thirty years ago, more emphatically than now, the side galleries presented the aspect of a large bazaar; and there were then well-known restaurants which have now disappeared. The Café Corazza, famous once as the meeting-place for the ultra-republicans, is still a house in which one may dine well and very pleasantly; Véfour, also an old house, in the Galerie Beaujolais, is by name known to everyone. But many of the rooms where feasting or other enjoyments of an excitable nature were once common, are now used for quieter and more rational purposes.

*Omnibuses* and *Station de Voitures*, Place du Palais Royal; *Tramways*, Rue du Louvre and Quai du Louvre.

**Panorama, National.**—Near to the Palais de l'Industrie, in the Champs Elysées, is a Panorama, in which may still be seen a very good view of the siege of Paris. The number of people who have paid their 2f. to see this painting upon canvas is considerable. Some few years ago the place was every day crowded with visitors. There are one or two other Panoramas now being built in other parts of the town, but as yet the public is not informed of the delights in store for them.

**Panthéon, Le,** is the name usually given to the church dedicated to Sainte Geneviève, the patron saint of Paris. It stands upon high ground, and the best view is obtained—looking straight at the façade—from the bottom of the Rue Soufflot, a street leading out of the Boulevard St. Michel. This church was founded in 1764, and was built by the architect Soufflot. During the revolution at the end of the last century, it was decided to make of the church a pantheon, and to bury there the greatest of the country's statesmen. The building has been pantheon, and church, and pantheon again, by which title it is now known; but the religious services of the Catholic Church are performed there. The form of the building is that of a Greek cross. The great façade is composed of a large porch. Twenty-two fluted Corinthian columns support a heavy entablature, upon which we may see the finest pediment in Paris. This was the work of David d'Angers; it is the portion of the church most worth visiting. In the centre is the symbolical figure of a woman representing the country, and she is distributing crowns to her children. Upon the architrave below the pediment are engraved the words: "Aux Grands Hommes La Patrie Reconnaissante." A round high Corinthian terrace stands over the middle of the church; upon this there is a round gallery, and over the gallery there is the large dome, at the top of which there is an enormous lantern. The inside of this vast building is imposing and majestic; one cannot deny that it is fine, though in looking at it one feels but little pleasure. There is something in the large proportions, and more especially as we see the church from the outside, that reminds us of St. Paul's in London; but it is much inferior to St. Paul's. The vaults may be worth visiting. You get a card (price 50c.) outside the church, and any week-day, after 11 o'clock, there is a custodian in attendance to conduct those who wish to go underground. All the men buried in the vaults of the Panthéon are statesmen, with the exception of Voltaire and Rousseau. There is a fine statue of Voltaire—the custodian may tell you it is the best in France, but it is not

expressive of the man as the seated figure in the foyer of the Comédie Française. Of Rousseau there is no statue, only a tomb. The names of other men buried in the Panthéon have not much interest for a foreigner, nor is there anything remarkable in the cells. There is placed in the vaults a fine miniature model, by Soufflot, of the church itself; all the different parts being reduced to a twenty-fifth of their original size. Before you leave the vaults the custodian will place you with your back against the wall, and will make you listen to the echo. The echo is curious, but the ceremony of having to listen to it hardly repays the trouble. It may be more pleasing to those who like mounting high places to go to the top of the dome. For this you get a card at the door of the church (price 50c.). Quite at the top, you are then almost at the greatest elevation in Paris to which man can go. (The windmill on Montmartre is a little higher.) Ardent and gushing visitors, who indulge in superlative sensations, may find pleasure in the fact; but the view from the towers of Notre Dame or from the Tour de St. Jacques is otherwise better worth seeing.

*Omnibuses* start from the Place du Panthéon, and another line goes along the Rue Saint Jacques; and on the Boulevard St. Michel there is a *Tramway; Station de Voitures*, Rue Soufflot, immediately opposite the church.

**Papal Nuntiature.**—2, Avenue Bosquet. *Omnibus Route*, Place de l'Alma; *Tramway*, Quai d'Orsay; *Station de Voitures*, Avenue Montaigne, on the other side of the Seine.

**Paraguay.**—*Consulate*, 50, Boulevard Latour Maubourg. *Omnibus Route, Esplanade des Invalides; Tramway, Boulevard Latour Maubourg; Station de Voitures*, corner of Boulevard Latour Maubourg and the Rue St. Dominique.

## Parks:

BUTTES CHAUMONT, LES, is one of the pretty pleasure-grounds in Paris which modern ideas of civilisation have thought necessary to be constructed and laid out for the benefit of the people. It is situated between the two quarters known as La Villette and Belleville. On the west of the park, as we look at a map, we see the Boulevard de la Villette, and on the south side the Rue de Belleville. The Parc des Buttes Chaumont may be approached on all sides (omnibus and tramway routes are given below), either by the Chemin de Fer de Ceinture, of which the Belleville station is in the Rue de Crimée, close to the park; or perhaps a more convenient way would be to follow the long Rue Lafayette, and its continuation, the Rue d'Allemagne, until you come to the Avenue Laumière. Turn up the Avenue Laumière, on the right hand going up the Rue d'Allemagne, and the entrance to the Buttes Chaumont is in front of you. The grounds are quaint and pretty, and are well worth a visit. On Sundays and holidays, and on fine summer evenings, the people of this quarter of the town like to go and wander about up and down the steep pathways and breathe the fresh air. In the middle of the park there is a lake (those who are not enthusiastic may call it a pond), and in the lake there is an island out of which arise great pyramidical or pointed rocks; and beneath one of the rocks a grotto has been skilfully cut. There are two bridges which connect these rocks with the mainland; and one is enabled to ascend the high places with little very steep climbing. The view on a fine day is pleasing. In the gardens there is a café-restaurant.

The Buttes Chaumont were constructed in 1866 and 1867. The water and the rocks are of course artificial. In the Middle Ages this high ground was known as Montfaucon, and many a

poor wretch was brought there to end his days in torment upon a rudely-constructed scaffold. There were gibbets, resting on sixteen large posts; and criminals, after they had been sufficiently tortured, were left to hang until their bodies were rotten. There was room for sixty men at a time to be placed one beside the other.

*Omnibuses* (line Petite Villette to Champs Élysées) and *Tramways* (line Pantin to Place de la République) run along the Rue d'Allemagne, and pass by the Avenue Laumière. There is a *Station de Voitures* in the Rue d'Allemagne, a little higher up than the Avenue Laumière, but cabs are not always to be found upon it.

LE PARC MONCEAU, situated almost at the angle formed by the Boulevard de Courcelles and the Boulevard Malesherbes, forms a very agreeable place of resort for those who in the summer-time like to go and sit under the shady trees, and for children who are taken there that they may play and run about with their hoops. The gardens were first laid out about a hundred years ago, at the beginning of the last quarter of last century; and though their limits have been since somewhat curtailed, there is yet left ample space to make of the place a nice pleasure-ground. Except a very small spring (between the large ponds and the iron railings which divide the park from the Boulevard de Courcelles) everything in the gardens is artificial. The pretty undulating ground, the rocks, the grotto, the running water, as well as the trees, the turf, and the flower-beds, were all planned and constructed with the desire to please. Here, as in other Paris gardens, it is forbidden to walk upon the grass. The lawns are mowed and watered with much regularity, and they do not appear ungrateful for the trouble spent upon them. There are carriage-roads through the park, and by the side of the walks there are benches and chairs for the use of the public. The benches are free, but for each chair a small charge is made. The main entrances are from the Boulevard de Courcelles, the Avenue Velasquez, the Avenue Ruisdael, the Rue Rembrandt, and the Avenue Van Dyck. These streets, which bear the names of great painters, are all short streets, and they are composed almost wholly of large handsome hôtels, or private houses belonging to rich people. Their construction is of present date, and in the Quartier du Parc Monceau house-rent is not remarkably cheap. There are many who go into the gardens who are ignorant of the natural spring of water; but, in truth, it is hardly worth special notice.

*Omnibuses* to the Parc Monceau pass the Rue de Lisbonne (line Panthéon and Place de Courcelles), and also the junction of the Avenue Hoche and the Faubourg St. Honoré (line Ternes and Calvaire). *Tramways* run along the Boulevard de Courcelles (the lines Étoile and Villette, and also Trocadéro and Villette) and along the Boulevard Malesherbes (all the lines starting from the Madeleine. *Stations de Voitures* upon the Boulevard de Courcelles and in the Avenue de Messine.

LE PARC MONTSOURIS, like the Parc Monceau and the Buttes Chaumont, is a pleasure-ground laid out for the comfort of the people. The Parc Montsouris is quite new; it was finished in the year 1880. Its far-away situation prevents its being as yet much frequented; and except on Sundays and holidays few people are seen in the grounds. But we have all heard of Mahomet and the mountain; and it may be predicted safely enough that in a few years the Parc Montsouris will enjoy a high reputation. The gardens are, or will be made, pretty; there is a large piece of water in the middle of the grounds; the air is good; the long distance away from the forest of chimneys, and also the high and rising ground, are hygienic reasons in favour of this pleasure-ground as a place

resort. There is in the park a strange-looking building that was brought from the Exhibition of 1867, called the Observatoire de Montsouris. Observations are made from here and communicated to the general Observatoire at the end of the Boulevard St. Michel.

From the Avenue Reille a line of *Omnibuses* starts for the Place de la République.

**Passages.**—There are in Paris many covered passages or arcades, like the Burlington or the Lowther Arcade in London, and devoted to much the same purposes. They may be found in different parts of the town, and they often afford a convenient shelter in case of a heavy shower of rain. Some of these passages are of considerable size; in some cases, as in that of the Passage des Panoramas, there are side galleries or other passages abutting out from the main gallery, and to these side galleries will often be given separate names. We need not now complicate ourselves so far; it will be enough to indicate the names of some of the main passages in Paris; and those only will be mentioned to which there is a covering or glass roofing. Perhaps those best worth inspection by the foreign visitor are the Passages Jouffroy, de l'Opéra, des Princes, and des Panoramas.

GALERIE DE LA MADELEINE, from the Place de la Madeleine at the corner of the Rue Royale and the Boulevard Malesherbes to 30, Rue Boissy d'Anglas.

PASSAGE BOURG L'ABBÉ, from 3, Rue Palestro to 120, Rue St. Denis.

PASSAGE BRADY, from 31 or 33, Boulevard de Strasbourg to 46, Faubourg St. Denis.

PASSAGE CHOISEUL, from 40, Rue *des Petits* Champs to 23, Rue des *Augustins.*

*PASSAGE COLBERT, from 6, Rue des Petits Champs, then turning at right angles to 2, Rue Vivienne.*

PASSAGE DELORME, fi
de Rivoli to 177, Rue Sai

PASSAGE JOUFFROY, fr
vard Montmartre to 9, R
Batelière.

PASSAGE VERDEAU, fr
Grange Batelière to 31
Faubourg Montmartre.

PASSAGE VERO-DODA
Rue Jean Jacques Rouss
du Bouloi.

PASSAGE VIVIENNE,
des Petits Champs, then
at right angles to 6, R
There is also in this p
gallery branching out int
la Banque.

PASSAGE DE L'OPÉRA, t
from 10 and 12, Boulevar
The exit is into the Rue C

PASSAGE DES PANORA
Rue St. Marc (where t
entrances) to the Boulevar
between the Théâtre des
the Rue Vivienne.

PASSAGE DES PRINCES
Boulevard des Italiens t
Richelieu.

PASSAGE DU CAIRE.
has several galleries, start
Rue St. Denis on one s
the Rue du Caire on th
abutting out into the Plac
triangular-shaped open
by the Rue du Caire a
d'Aboukir. Many of the
are printing-offices, in
graphed and printed for
and cards are struck off.

PASSAGE DU GRAND
145, Rue St. Denis to
Deux Portes Saint Sauveu

PASSAGE DU HAVRE, f
de Caumartin to 9, Rue S

PASSAGE DU PONCE
Boulevard de Sébasto
St. Denis.

PASSAGE DU SAUMON, from 65, Rue Montorgueil to 74, Rue Montmartre.

On the left bank of the Seine the passages are very much less frequent. There is the Passage du Pont Neuf, running from 44, Rue Mazarine to 45, Rue de Seine; and there is a short covered way called Passage du Commerce, leading out of the Rue St. André des Arts in the direction of the Boulevard St. Germain.

**Paul, Saint,** is situated between the end of the Rue St. Antoine and the commencement of the Rue de Rivoli, opposite to the Rue de Sévigné. This church dates from 1627; Louis XIII. laid the foundation-stone in that year. There had stood before upon this site a Jesuit chapel, and the new church was used by that order as their special church. It is a good instance of the Italian Renaissance architecture, though that style is rarely pleasing. There is about it an imitation of the Grecian architecture, especially in the pillars and in the pilasters; but, instead of the severe and regular beauty of the old classic art, we see ornamentation nearly always of a gaudy kind, and often where none is wanted. Still, after its pattern, the interior of St. Paul's is a handsome church. The proportions of the building are good and upon a large scale; the decoration, though rich, is suitable to the church. On each side of the nave there are large square pillars; the arches between them are round, and upon the pillars are plain Corinthian pilasters with ornamental chapters. The triforium here is a gallery showing rounded arches, and between that and the clerestory windows above there is a richly-decorated cornice bearing upon it a railed gallery. In the choir and in the transepts these dispositions are the same. Above the *middle of the choir* there is a large *dome having a railed gallery* inside the *cupola, and at the top of* the dome there *is a large round lantern.* As this is a comparatively modern church we do not see in it a contrast of two or more styles of architecture. The main façade faces the north, opposite to the Rue de Sévigné, which starts from the commencement of the Rue de Rivoli. This front shows three rows of arches placed one over the other; the lower and the middle rows are Corinthian, the uppermost is composite. On the top of the church there is a small cross.

*Omnibuses* and *Tramways* pass along the Rue de Rivoli in front of the church; *Station de Voitures*, at the beginning of the Rue St. Antoine, a few yards to the right of the church, facing the building.

**Pauvres, Droit des.**—This is a tax exacted in France upon theatres, concerts, balls, and other public amusements, made in favour of the hospitals and other charitable establishments. The rate of this impost has varied at different times. Since 1872 it has been fixed at 9½ per cent. upon the gross receipts. But when places are booked beforehand, say for a representation three or six days afterwards, the tax is imposed only upon the price charged for the ticket, not upon the extra charge made by the theatre for booking. Thus at the Comédie Française the price charged for a fauteuil d'orchestre is 6f. Of these 6f. the law has ordained that 9½ per cent. be subtracted, and that it be applied to the fund known as the *Droit des Pauvres*. But if you take your ticket beforehand, the theatre charges you 8f. instead of 6f., and no portion of the extra 2f. need be applied to the charitable fund. Benefit performances are free from this tax, but on condition that they are given in favour of actors who, from their previous services, are entitled to them; also if these performances are given in favour of a near relation of the actor who would have been entitled had he been alive. The Droit des Pauvres is of very old date in France. We hear

it before the miracle and mystery plays had ceased to interest the people. The tax was at last definitely constituted by Louis XIV. in the year 1699, and it was then imposed at the rate of 6 per cent. upon the gross receipts. In those days the public money often passed through bad hands, and a small portion only of the Droit des Pauvres gave assistance to those for whom it was intended. The 6 per cent. was afterwards changed into 10 per cent., and for a while the Opéra succeeded in escaping from the impost; it was then taken off from the theatres, but was soon re-established. Since then changes have taken place at different times, and the tax has been levied with more or less severity.

**Pavement** is a difficult problem to be solved to the satisfaction of everybody in a large town. The Parisian takes such things as are provided for him with greater equanimity than the Londoner, and he has for a long while appeared to be content with pavement that in many places is detestable. Many of us can recollect being jolted on the huge stones that are laid down in the Place du Carrousel, and we have probably asked ourselves why smaller stones should not have been used. Paving this great open space with large stones is cheaper than with small ones, and the large stones are thought to be good enough for the many omnibuses that cross the Place, and for the people who travel in them.

These huge stones are, however, gradually disappearing from the streets, and smaller ones are put in their place. Macadam is used in Paris in the more elegant streets. We see it upon the main line of boulevards from the Madeleine to the Bastille, as far as the Boulevard Poissonnière, but it is *not laid down all the way*; upon the *southern and all the outer* boulevards *it is very generally used*, and also in *the principal avenues*. Asphalte is *used more commonly* in Paris than in London; and it is perhaps ma coarser or more gritty material tha laid down in our streets, for th horses do not fall down on the as in Paris very much oftener than other pavement. This, however, perhaps be laid to their credit, a to the skill of their drivers. In weather the asphalte is always dang Wooden pavement is almost a experiment in Paris. The ide haps came from London, and are some sturdy French cab-d faithful to their principles, w once raised their voices against i the latter part of the year 1881 was laid down at the end of th Montmartre, near to the bouleva had been for some years previous in the Rue St. Georges, a street v incline, going from the Rue de Pr to the Place St. Georges; but, w because of the wooden pavement that street is singularly free from traffic of any sort. Whatever w pavement there used the animat that street would not be great. or two other places a small st wooden pavement has been laid —in the Rue de la Banque, and q the commencement of the Bou St. Michel—but instances are significant that people pass o over the wood without heeding it

**Periodicals.**—The num periodicals published in France in for the general reader is consid smaller than in England. The that there are fewer readers in than in England. From one cau another there are fewer people wh a fairly wide interest in books, c are sufficiently curious to rea current feeling on matters, apar politics, that are of public social in Without going into purely tec reviews, interesting only to a l class of readers, the followi among the principal periodica lished in Paris:

JOURNAL DES ÉCONOMIST

lished every 15th of each month. Subscription 36f. a year.

JOURNAL DES SAVANTS. Monthly. 36f. per annum.

LA NOUVELLE REVUE. 1st and 15th of each month. 50f. per annum.

REVUE D'ANTHROPOLOGIE. Quarterly. 25f. per annum.

REVUE BRITANNIQUE. Appears from the 20th to the 22nd of each month. 50f. a year. Reproduces the best periodical writings of Great Britain and America.

REVUE HISTORIQUE. Every two months. 30f. per annum.

REVUE PHILOSOPHIQUE. Monthly. 30f. per annum.

REVUE DE GÉOGRAPHIE. Monthly. 25f. per annum.

REVUE DES DEUX MONDES. 1st and 15th of each month. 50f. per annum.

**Persia.**—*Legation*, 203, Boulevard Péreire. *Omnibus Route*, Place de Courcelles; *Tramway*, Place de Courcelles; *Station de Voitures*, Avenue des Ternes.

*Consulate*, 87, Rue de la Boétie. *Omnibus Routes*, Faubourg St. Honoré and Champs Élysées; *Station de Voitures*, Rue d'Antin.

**Peru.**—*Legation*, 52, Avenue d'Iéna. *Omnibus Route*, Place de l'Étoile; *Tramway*, Place de l'Étoile; *Stations de Voitures*, Champs Élysées and Avenue Marceau, near the Rue Bassano.

*Consulate*, 11, Rue de Milan. *Omnibus Route*, Rue de Clichy; *Station de Voitures*, Rue Moncey.

**Petite Bourse, La.**—This has no legal existence in Paris, but is tolerated by the police authorities, and there are men who are as intent upon their speculations at the Petite Bourse as they are upon those made during the ordinary business hours of the day. A few years ago men used to crowd together upon the Boulevard des Italiens upon certain evenings of the week, afterwards within the iron railings in the Place de la Bourse. Now they meet—those who choose to go—in the new building of the Crédit Lyonnais, upon the Boulevard des Italiens. There they scream and shout the prices of stocks and shares that they wish to sell, and bargains so made may be as valid as between seller and buyer as though they were made during the daytime inside the building of the great Bourse itself.

**Philippe du Roule, Saint,** situated at the point of the Faubourg St. Honoré where the Rue de la Boétie crosses that street. This church dates from 1769, and is built in the form of a Greek temple. The nave is divided from the aisles by fluted Doric pillars, supporting a heavy architrave. There is here no gallery or triforium. The rounded roof is brought down on both sides to the cornice above the pillars, and nothing of the arches or of the beams supporting the arches is seen. There is a large chapel in the apse behind the altar, and over the altar there is a semi-dome. The windows in this church are insignificant. The light comes in at the top of the church, and from windows in the side aisles. The church is simple and unpretending. Outside there are four Doric columns which support an entablature, on which there is a bas-relief seen upon the pediment.

*Omnibuses*, Faubourg St. Honoré; *Tramway*, Boulevard Haussmann; *Station de Voitures*, Avenue d'Antin.

**Physicians.**—Of the English physicians practising in Paris, the names of the following gentlemen may be given: Thomas Bishop, Esq., M.D., F.R.C.P.L., 114, Rue de la Boétie; Sir John Rose Cormack, M.D., F.R.C.P.L., 364, Rue St. Honoré; Hon. Alan Herbert, M.D., 21, R

Miromesnil ; D. MacCarthy, Esq., M.D., 17, Boulevard Malesherbes ; Faure Miller, Esq., M.D., 28, Rue Matignon.

**Place Blanche** is situated on the Boulevard de Clichy.

**Place Daumesnil** is between the Place de la Nation and the Pont National. The Avenue Daumesnil runs through it.

**Place Dauphine, La,** on the Ile de la Cité—or, as it may be called, Ile du Palais—is triangular-shaped. The entrance is from the Rue de Harlay, at the back of the Palais de Justice, or from the Pont Neuf, immediately opposite the statue of Henri IV. And the place itself reminds one of the days of Henri IV. ; it is of old date, as one may tell from the houses and the formation of the windows. There are here still a few houses in which we may see the red bricks and the white stone facings, as in the Place des Vosges ; and there are other houses on which the red bricks and the stone facings have been uniformly covered over with white paint.

**Place de Belleville.**—*See* PLACE DES FÊTES.

**Place de Clichy,** at the top of the Rue de Clichy, and between the Boulevard de Clichy and the Boulevard des Batignolles. There is here a statue in honour of Marshal Moncey, described under STATUES.

**Place de Courcelles.**—*See* PLACE PÉREIRE.

**Place de la Bastille.**—The Place de la Bastille is more celebrated for the column which stands in the middle —*or, rather, because of the event which the column is intended to commemorate* —than for the large open space itself (*see* COLONNE DE JUILLET). Omnibuses and tramways going to nearly quarter in Paris are continually p through the Place de la Bastill at the north-east side may be se terminus of the Chemin de F Vincennes.

**Place de la Bourse,** in fr the Bourse. The street running the Bourse is the Rue Vivienne.

**Place de la Concorde,** si between the Rue Royale and the de la Concorde, and betwee Champs Élysées and the Tu Gardens, is of its kind the hands large open space in Paris ; but hardly fair to compare it with the Vendôme, or with the Place des V for it was laid out and planned different objects in view. It dates the year 1748. The ground was given to the people by Louis because they were there going to an equestrian statue in his honour he allowed a portion of the Tui Gardens to be curtailed. The then bore the name Place Louis XV. statue was erected in 1763, and opi far from complimentary were p upon it. Someone showed his w ridiculing the idea that four figures representing Virtue shoul placed standing, while Vice shoul seated aloft on horseback. All thi long since disappeared, for in 179 statue was pulled down and a col figure of Liberty was placed there stead. The large space was then c Place de la Révolution ; and in next year a scaffold was erected which perished Louis XVI., M Antoinette, Madame Roland, Char Corday, and very many more. the Reign of Terror came the Direc The statue of Liberty was removed, the great place became the Place c Concorde. In April, 1814, the orig name, Place Louis XV., was restc and afterwards in 1830, that changed to Place de la Concorde. over fifty years the name has re

unchanged. The general effect of the great place is undoubtedly very fine. In the middle there is the great Obélisque de Louqsor (*see* OBELISK), and on each side there are two large fountains. The obelisk is very handsome, and in no other spot in Paris would it show to greater advantage. At the different corners there are figures representing eight different towns, one of which is no longer on French territory. The towns are Brest, Lyons, Strasbourg, Nantes, Bordeaux, Rouen, Lille, and Marseilles.

*Omnibuses* pass through the Place de la Concorde; *Tramways* run along by the side of the quai; and there is at the bottom of the Champs Élysées a *Station de Voitures*.

**Place de la Nation,** formerly Place du Trône. The name of this place was changed about Christmas, 1880. It is a large round open space, situated not very far from the Porte de Vincennes. Access to it from the more central parts of Paris may be obtained either by the Faubourg St. Antoine, beyond the Place de la Bastille, or by the Boulevard Voltaire, or by the Boulevard Diderot. In the Place de la Nation is held every year at Easter-time the *Foire aux Pain d'Épice* (*see* FOIRES). A little outside the circle, at the commencement of the Cours de Vincennes, are two triumphal columns, on which stand the figures of Charlemagne and of Saint Louis, two of the early kings of France. Towards the bottom of each column there is the figure of an angel, or a woman with wings, standing upon a globe.

**Place de la République** is a large irregular open space at the junction of seven streets. The place was laid out at the beginning of the present century, and was renamed in 1869. Until 1879 it was called Place *du Château d'Eau*. The streets that converge here are the Boulevard St. Martin, Boulevard de Magenta, the Faubourg du Temple, the Avenue de la République, the Boulevard Voltaire, Boulevard du Temple, and the Rue du Temple. *Tramcars* start from here in different directions, and there is an incessant passing to and fro of *Omnibuses*.

**Place de la Trinité,** in front of the Église de la Trinité, and at the end of the Rue de la Chaussée d'Antin.

**Place de l'Étoile** is a large round open space made to look handsome by the good-looking houses on all sides, and by the gigantic triumphal arch (*see* ARC DE L'ÉTOILE) that stands in the middle. No less than twelve avenues run into or run out of the Place de l'Étoile.

*Tramways* start from here in different directions at all minutes of the day; *Omnibuses* also pass through the place; there is a *Station de Voitures* close by, at the top of the Champs Élysées.

**Place de l'Europe** stands, so to say, behind the Gare St. Lazare. All the trains that come into that station pass under the bridge, which is, in fact, the centre of the place. This railway bridge bears no name as a bridge. Half-a-dozen or more streets, all bearing the names of European capital cities, run into this place; and this quarter of Paris is therefore known as the Quartier de l'Europe.

**Place de l'Hôtel de Ville,** formerly the Place de Grève, is now most happily very different from what it once used to be. An author who wrote in the middle of the last century said that "if all the people who had lost their lives on the Place de Grève could be brought together alive, there would be a greater concourse of people than were ever assembled there at any one moment." The word grève in French corresponds to the English word strand, and the Place de la Grève was originally so called because in old days it was only a fe

feet above the level of the river, and after the frequent inundations the banks were more or less covered with sand. Such is the meaning of the appellation, Place de Grève; and further, because the Paris masons and bricklayers, from old and ancient custom, used to collect together here to learn from each other what buildings were in the course of construction, and also used to come here to find employment and to combine together to "strike" against their masters, the expression "faire grève" —or, as we say, "to strike"—came to be employed. Until the year 1830 all capital executions used to take place in the Place de Grève; but at present the Place de l'Hôtel de Ville has no special characteristic. The handsome building from which the place takes its name was destroyed by the Communists in 1871, and is now in course of reconstruction. It is expected that the new Hôtel de Ville will be finished in the winter 1882-83. Opposite to the west façade is the Avenue Victoria; on the north side is the Rue de Rivoli, on the south the Pont d'Arcole, joining the mainland with the Ile de la Cité.

**Place d'Eylau** divides the Avenue d'Eylau, one of the twelve avenues running out of the Place de l'Étoile, from the Avenue Victor Hugo. Until the summer of 1881 the Avenue d'Eylau extended as far as the Avenue du Trocadéro; but since that date the portion of the Avenue d'Eylau between the fortifications and the Place d'Eylau was renamed Avenue Victor Hugo, in honour of the modern French poet, dramatist, novelist, and politician.

**Place d'Italie.**—There is nothing of special interest to a stranger in this large open space. Here stood, in old days, one of the gateways into the town, and here stopped the coach which brought passengers to Paris from Lyons and from Marseilles. Before 1860 the Place d'Italie was one of the boundary-marks separating the civil and the military divisions of the town. For some years after the fortifications were built there were communes, or districts, outside the civil boundaries, but yet within the fortifications constructed for military purposes.

**Place de l'Opéra,** the open space between the Opéra, the Boulevard des Capucines, the Rue Halévy, and the Rue Auber.

**Place de Rivoli,** at the junction of the Rue de Rivoli and the Rue des Pyramides. Here stands the statue of Joan of Arc on horseback.

**Place des Fêtes** is at Belleville. This place was so called because, for many years, until about 1853 or 1854, strolling companies of actors, managers of puppet-shows, and mountebanks used to come here and display their art to the admiring crowds. Before Paris was extended as far as the present fortifications, Belleville was not so populous as it has since become; and the Place des Fêtes was generally considered as a good "pitch" by the bands of wandering players.

**Place des Pyrénées,** in the Ménilmontant quarter of the town, stands at the end of the Avenue de la République, on the north or north-east side of the cemetery Père Lachaise; and in and out of the place runs the Rue des Pyrénées, perhaps the longest street in Paris.

**Place des Victoires,** like the Place Vendôme, dates from the 17th century, but it presents a very different aspect. The Place des Victoires is all active and alive with business and men passing hurriedly through it, for it is situated in a commercial quarter of the town. La Banque de France is in the Rue de Vrillière, close to the place. In the middle stands the statue of Louis XIV. on horseback (see STATUES, LOUIS XIV.)

**Place des Vosges**, situated between the Boulevard Beaumarchais and the Rue St. Antoine, is certainly the handsomest square in Paris. The word *square* has now become the fashion in France, and this large rectangular space fulfils exactly the necessary conditions. It was begun in 1604 and finished in 1612. In 1639 Richelieu caused a statue of Louis XIII. to be placed in the middle of the square. This was destroyed in the revolution at the end of the last century. Louis has again been put upon his horse, and he is well surrounded by a circle of chestnut-trees (*see* STATUES, LOUIS XIII.) The Place des Vosges, as it is now called, has borne different names. The old and classic name was La Place Royale. It has also been called Place de l'Indivisibilité and Place de la République. The last change was in 1870, for under the last Empire its original name had been restored. The houses in the square are built of red brick faced with white stone. They have high gabled roofs, each roof showing two stories of windows; in some few cases three stories. Arcades, like those in the Rue de Rivoli, run all round the square, and certainly contribute to the general picturesqueness. The houses are now chiefly occupied by small tradesmen. There are few houses there now that have for us much interest. In No. 6 M. Victor Hugo once lived. No. 1 is known as the Maison Henri IV.; and No. 15 as the Maison Charlemagne. From the beginning to the end of the 17th century the Place Royale was the centre of a certain fashionable world in Paris, and all the large houses were then the property of private individuals. There is also much historic and literary interest attaching to the old square, into which we need not now enter. But it is well worth a visit, and the more so as it is near to the Place de la Bastille.

*Omnibus Route*, Boulevard Beaumarchais and Rue St. Antoine; *Tramway*, Rue St. Antoine; *Station de Voitures*, Place de la Bastille.

**Place Denfert Rochereau.**—This was formerly Place d'Enfer, so called because the Boulevard d'Enfer ran into it. The name was changed in honour of Colonel Denfert Rochereau, who gallantly defended Belfort during the war 1870–71. The place itself is situated south-west of the Observatoire, and running into it are the following streets: Rue Denfert Rochereau, Boulevard Arago, Boulevard St. Jacques, the Avenue d'Orléans, and the Boulevard d'Enfer.

**Place du Carrousel** is the large open space between the still standing ruins of the Tuileries Palace and the Louvre. It is now paved with big stones, and over these one is jolted in a cab or in an omnibus, going from the Rue de Rivoli to the Pont du Carrousel, or, as it is more often called, the Pont des Saints Pères. A temporary General Post Office now stands in the large Place, while a new Post Office is being built in the Rue Jean Jacques Rousseau; and inside an iron railing there is a handsome Arc de Triomphe (*see* ARC DU CARROUSEL). The small garden surrounded by an iron railing is also part of the Place du Carrousel, or it may be called Le Jardin du Louvre; twenty years ago it was called Place Napoléon III. The Place du Carrousel owes its name to a carrousel or a great fête which Louis XIV. gave there in 1662. A carrousel meant a sort of tournament or tilting with lances at heads, set rings, etc. The place was much smaller in the 17th century than it is now. It was close in front of the Tuileries Palace; and until forty or fifty years ago, when the Rue de Rivoli was laid out, there were streets running across what we now call the Place du Carrousel. The Vaudeville Theatre stood here, and was burnt down in 1838; from abo that date the changes began to t place.

**Place du Châtelet.**—On this place, now made to look bright and cheerful, stood in former days the prison known as the Châtelet, in which men were tried for petty larceny and other small criminal offences; but the punishment of the offenders was quite otherwise than light. The Théâtre du Châtelet and the Théâtre des Nations now face each other on each side of the Place. The fountain in the middle, called La Fontaine de la Victoire, is described under FONTAINES. On the north side is the beginning of the Boulevard de Sébastopol, and on the south side the Pont au Change.

**Place du Louvre** is the open space in front of the well-known Colonnade du Louvre. The colonnade stands on the west side, the Église St. Germain l'Auxerrois on the right, the Rue du Louvre on the north, and the Quai du Louvre on the south.

**Place du Maine** is not in the way of most tourists. It is situated behind the Gare Montparnasse. The Avenue du Maine runs into and out of it.

**Place du Palais Bourbon** is immediately behind the Chambre des Députés. In the middle of the square there is a symbolical figure of Justice.

**Place du Palais Royal** is the large open space—bounded on the north side by the Conseil d'État, on the south by the Rue de Rivoli, on the east by the large shop and the large hotel, both of which take their names from the Louvre Palace, on the west by the block of houses standing between the Rue de Rivoli and the Rue St. Honoré. Before the French and German war, the curious exhibition, known by the name of "Le Bœuf Gras," used to take place here every Shrove Tuesday; but now there *is no feature peculiar to the* Place du *Palais Royal.*

***Place du Panthéon*** *is in* front *of the Panthéon and at the top of the* Rue Soufflot, leading out of the Boulevard St. Michel. Standing at the top of the Rue Soufflot, facing the Panthéon, the Mairie of the 4th Arrondissement is on the right; and on the left the École de Droit, the Bibliothèque Ste. Geneviève, and beyond the curious old church St. Étienne du Mont. These buildings give to the open space a handsome appearance; but with the exception of the west façade of the old church the aspect is always hard and severe.

**Place du Parvis Nôtre Dame** is the great open space in front of the cathedral. Facing the church, the Hôtel-Dieu is on the left-hand side, and a branch of the Seine on the right.

**Place du Théâtre Français.**—A large irregular open space, so called after the theatre which stands upon its eastern side. This place has of late years been made handsome by the large Avenue de l'Opéra, which begins here and runs in a straight line to a point a few yards in front of the opera-house itself. Along the Rue St. Honoré, on the south side, *Omnibuses* are continually passing.

**Place du Trocadéro,** immediately behind the Palais du Trocadéro. There are here an *Omnibus* and a *Tramway* Station.

**Place Jussieu,** near the Jardin des Plantes. It is by the side of a street bearing the same name, and this street runs north-west of the Jardin des Plantes, between the Rue Cuvier and the Rue des Écoles.

**Place Louvois** is about in the middle of the Rue de Richelieu, immediately opposite the entrance into the Bibliothèque Nationale. On the site of this place the Opera was once established. In 1820, coming out of the theatre, the Duc de Berri was assassinated by one Louvel; and the Government decided to pull down the opera-

house and to build in its place an expiatory chapel. The Revolution of 1830 prevented the construction of the chapel, and instead, a handsome fountain cast in bronze was erected by the Municipality and by the Government. This fountain was at once called La Fontaine Louvois, and around it was laid out a small square, commonly called the Place Louvois, though there is no public indication of the name.

**Place Maubert** is no longer what it was before the Boulevard St. Germain and the Rue Monge were planned, perhaps with some intent that they might take away from the place some of its chief characteristics. Here was the principal abode of the scavengers of Paris. This was their quarter. We may therefore understand partly what the Place Maubert was like. The name is of old date. The general idea is that the word Maubert is derived from Maître Albert, a magician and a philosopher, etc. who lived in times when people believed in the black art. However, in the middle of the 17th century the Place Maubert was very well known; for that class of tradespeople whom we should now disdainfully speak of as costermongers, but from whom, 250 years ago, other tradespeople and the smaller bourgeoisie used to buy many of their ordinary necessaries of life, used to crowd here in large numbers and made of the place an important market. The Place Maubert has its social traditions, not always of a high kind, but still they have left their mark in the history of the times.

**Place Nôtre Dame** is a small garden on the Ile de la Cité, behind the cathedral. Entrance to it may be made either over the Pont de Archevêché or the Pont Louis. In the middle of the gardens there is a graceful triangular fountain.

***Place Péreire,*** formerly Place de Courcelles. The only object in mentioning this place is that a line of Omnibuses—Panthéon and Place Courcelles—start from here. The name of the place has been changed upon the corner of the streets, but the Omnibus indication still remains unaltered. It is a large round open space at the north-west side of Paris, into or out of which run six or eight different streets —the Avenue de Villiers on the east side, the Avenue Bineau on the west; and the Boulevard Péreire on the north-east and on the south-west side.

**Place Pigalle** is situated on the Boulevard de Clichy. The line of omnibuses, Place Pigalle to Halle aux Vins, starts from here.

**Place St. Georges** is about halfway up the Rue Notre Dame de Lorette. Ascending the street, the large house in the left-hand corner was the house inhabited and owned by Thiers.

**Place St. Michel** is between the Boulevard St. Michel and the Pont St. Michel. In the place there is an *Omnibus* station.

**Place St. Pierre.**—A round open space, to the south of the Cimetière Montparnasse, and situated at the converging point of the Avenue du Maine and the Avenue d'Orléans.

**Place St. Sulpice,** in front of the Église St. Sulpice. In the middle of the place there is a fountain upon which are statues of Bossuet, Fénelon, Massillon, and Fléchier. In the place there is an *Omnibus* station.

**Place Vauban,** immediately behind the Dôme des Invalides. It is from the Place Vauban that one enters the church to see Napoleon's tomb. A *Tramway* (the line Etoile, to the Gare Montparnasse) passes through the Place Vauban.

**Place Vendôme** is a h
some open space situated h

so much severity is rarely exercised. The folly and the inconvenience of making such formal demands of every traveller who spent a night at an hotel would be too great. But the occupant of furnished apartments, when he intends to stay a week or longer, is bound to comply with the demands made of him. The police are ordered to make these requisitions, and their books are then left at the Préfecture de Police.

As soon as a suspected person is arrested for any crime or misdemeanour he is at once led off to the *violon* (a temporary prison), and afterwards he is brought before the commissaire de police, who lets him go free if his case be unimportant, or if he has been arrested in error. If, on the other hand, it be thought that the suspected person deserves punishment, a report is drawn out and the delinquent is carried off to the Préfecture de Police in one of the vans, not unlike the police-vans that we have all seen in London outside one of the district police-stations. The *violon* just above mentioned is used in a semi-technical sense, meaning a small prison near to one of the police-stations, in which suspected people who are arrested in the evening are kept for the night, so that their case may be examined on the following day.

As a rule the sergents de ville when spoken to are tolerably civil in their replies. In Paris as in London the policeman naturally feels that it is part of his trade to have policeman-like manners. He may be led to think that in consideration of his office some respect should be paid to him by the general public; for it is in their behalf that he is made to pace up and down the streets. He should have a perfect command over his temper, and though his voice may be heard his hand should be seldom raised. We expect him to be a model in all the virtues of affability and gentleness, and never to interfere but on our own behalf.

**Pompes Funèbres,** as the words indicate, mean a funeral display, or the proceedings and the ceremonies attending the funeral procession and the burial of a dead person. In France, this service is performed by two separate administrations or companies undertaking the work, and the different scales of charges are fixed by law. There are nine separate classes or modes in which a burial and the funeral service may be conducted, and for each of these classes there is a separate tariff. The first-class funeral will cost 7184f., and the ninth class 18f. 75c. The undertakers are bound also to bury indigent paupers gratuitously. The funeral expenses, paid of course by the family of the deceased, or out of his assets, are divided between the Church and the company undertaking the burial. Every order for a burial must be in writing. A declaration of death is first made at the Mairie, and then the class of burial wished for is stated. At every funeral there are two services, the ordinary and the extraordinary service. The first comprises the providing of the bier, the transporting of the body to the cemetery, and the burial itself; the second includes the care of procuring the hearse, carriages, draperies, and all the funereal pomp (hence the appellation *pompes funèbres*) that is wished for by the family of the deceased person. Funerals in Paris are sometimes the occasion of great ceremony. When a high officer of state, or a general in the army, or a man whose name is well known in France, dies, his burial is always regarded as an affair of great consequence. As a funeral procession goes along the streets it is usual for men who may be passing to raise their hats out of respect to the dead; women will also show their respect by crossing themselves.

**Ponts.**—*See* BRIDGES.

**Population of Paris.**—According to the census taken on the 18th of

December, 1881, the population of Paris was shown to be 2,225,910. The last preceding census, taken in 1876, showed a population of 1,988,806. The increase during the five years was, therefore, 237,104 persons. In 1872 the population was 1,851,792.

In 1876 the population of the department of the Seine (Paris, of course, taking to herself the lion's share) was 2,410,849 inhabitants. At the end of 1881 it had increased to 2,752,810, thus showing an increase of 341,961.

Such are the latest figures given. While this book is being passed through the press verifications of the results of the census will have been made; but the numbers will not be greatly modified. (For the census taken of the different parts of Paris, *see* ARRONDISSEMENTS.) It may be said that the increase has taken place chiefly in the outlying quarters of the town that were not inhabited by the wealthier or the easy classes. The four arrondissements which show the greatest increase of population are the 11th, the 17th, the 18th, and the 20th.

**Porte St. Denis, La,** is a triumphal arch that was erected by the town of Paris, in the year 1673, in honour of Louis XIV. The architect was François Blondel. It stands on the main line of boulevards running from the Madeleine to the Bastille, between the Boulevard Bonne Nouvelle on the west side and the Boulevard St. Denis on the east; and the Rue St. Denis on the south and the Faubourg St. Denis on the north. In the days of Philippe Auguste the Porte St. Denis was one of the entrances into Paris; it was then placed much nearer to the river, and though the gateway has more than once been moved the old name has been preserved. When the present archway was built it served as a point of demarcation between the town and the faubourgs. It is surmounted by a heavy architrave, under which on both sides of the arch is written in large letters LUDOVICO MAGNO. Underneath, on the side facing the boulevard, we see a bas-relief representing Louis XIV. at the head of his army commanding the passage of the Rhine; on the side facing the faubourg there is another bas-relief showing the entry of Louis into Maestricht. The figures on both sides of the arch are good. They were begun by Girardon and finished by Michael Anguier. Upon each of the two pillars there are shields and other warlike implements, all intended as trophies. The Porte St. Denis is 72 feet high and 72 feet wide; each of the two large side pillars is 24 feet in width, therefore the main archway is also 24 feet wide. Under this the carriages and carts in the street are constantly passing; and the two side pillars have also smaller archways intended only for foot passengers. The Porte St. Denis was restored in 1807.

*Omnibuses* are continually passing; *Station de Voitures*, Boulevard Poissonnière.

**Porte St. Martin, La,** like the Porte St. Denis, is a triumphal arch, and was erected in the year 1674, to the honour of Louis XIV. It stands a few yards to the east of the Porte St. Denis, on the main line of boulevards; on the south side of the arch is the Rue St. Martin, and on the north side the Faubourg St. Martin. It is 56 feet high and 56 feet wide, and 14 feet in thickness. The main pillars are embossed in a vermicular form. This archway in shape and style is not so handsome as the Porte St. Denis. At the top we read on both sides the words LUDOVICO MAGNO, and under these there is a Latin inscription to the honour of Louis XIV. On the side facing the boulevard there is below the architrave a bas-relief representing the taking of Besançon and of the Triple Alliance; and on the side facing the faubourg, also beneath the architrave there is a bas-relief representing the taking of Limbourg and the rout of

Germans. The Porte St. Martin was restored under the Restoration.

*Omnibuses* pass and start from here continually; *Station de Voitures*, Boulevard St. Martin.

**Porte St. Martin** (Théâtre de la Porte St. Martin), 11, Boulevard St. Martin.

PRICES OF ADMISSION.

| FIRST OFFICE. | f. | c. |
|---|---|---|
| Avant scènes du rez de chaussée | 8 | 0 |
| ,, ,, des premières .. | 8 | 0 |
| Premières loges de face .. .. | 8 | 0 |
| ,, ,, côté .. .. | 6 | 0 |
| Baignoires .. .. .. .. | 6 | 0 |
| Fauteuils d'orchestre .. .. | 6 | 0 |
| ,, de balcon (1st row) .. | 7 | 0 |
| ,, ,, (2nd row) .. | 6 | 0 |
| Avant scènes des secondes .. | 5 | 0 |
| Deuxièmes loges de face .. | 5 | 0 |
| Fauteuils des secondes .. .. | 4 | 0 |
| Avant scènes des troisièmes .. | 3 | 0 |
| Stalles des secondes de côté .. | 2 | 50 |
| Fauteuils des troisièmes .. | 3 | 0 |
| **SECOND OFFICE.** | | |
| Parterre .. ,, .. .. | 2 | 0 |
| Stalles des troisièmes de face .. | 2 | 0 |
| ,, ,, côté .. | 1 | 25 |
| Quatrième galerie .. .. | 1 | 0 |
| Amphithéâtre des quatrièmes .. | 0 | 75 |

At this theatre, more constantly perhaps than at any other theatre in Paris, the playgoer was likely some years back to find a sensational drama or melodrama. But it may be doubted whether with the general change of ideas this theatre has not also somewhat altered its course, and has not veered round towards lighter and more fanciful plays, such as "Le Tour du Monde en 80 Jours," which was played there a few years ago with great success. A good melodrama, however, will always be warmly applauded. Not long since people flocked in crowds to see "Les Deux Orphelines," and in April, 1881, the old play of Ducange's, "Trente Ans de la Vie d'un Joueur," was again reproduced, though with only moderate success. Frédéric Lemaître made for himself a name at this theatre, so also did Bocage, Mlle. Georges, and Mme. Dorval; here also first appeared Victor Hugo's "Lucretia Borgia."

*Omnibus Route*, Boulevard St. Martin; *Station de Voitures*, Boulevard St. Martin.

**Portugal.**—*Legation*, 30, Avenue Friedland. *Omnibus Route*, Champs Élysées; *Tramways*, Avenue Friedland and Place de l'Étoile; *Station de Voitures*, at the top of the Champs Élysées.

*Consulate*. Same address.

**Post Office.**—Head Administrative Office, 103, Rue de Grenelle, St. Germain.

*Omnibus Route*, Rue de Bellechasse; *Tramway*, Boulevard St. Germain; *Station de Voitures*, Boulevard St. Germain, at the corner of the Rue de Bellechasse.

## CHIEF OFFICES.

There are seventy-three chief offices in Paris for the performance of the Postal Service, not counting the Hôtel des Postes, now installed temporarily in the Place du Carrousel. On week days all these offices are open to the public from 8 a.m. to 8 p.m., but on Sundays and fête-days some of them are closed at 5 p.m. Those printed *in italics* are always open from 7 a.m. in the summer, and from 8 a.m. in the winter, until 9 p.m. The use of the asterisks is explained in the paragraph relating to the collection of letters. The office in the Rue des Halles is always open at 7 a.m. The offices are divided among the twenty different arrondissements of the capital as follows:

FIRST ARRONDISSEMENT.

* 90, Rue St. Denis.
* 9, *Rue des Halles.*
** 2, *Avenue de l'Opéra.*
* 9, Rue Cambon.

SECOND ARRONDISSEMENT.

* 19, Rue d'Antin.
** 4, Place de la Bourse.
*Place Ventadour.*
** 28, *Rue de Cléry.*

THIRD ARRONDISSEMENT.

* 47, *Rue de Réaumur.*
* 83, Boulevard Beaumarchais.
* 4, Rue des Vieilles Haudriettes.

FOURTH ARRONDISSEMENT.

4, Rue de la Tacherie.
170, Rue St. Antoine.
* Boulevard du Palais (Tribunal de Commerce).

FIFTH ARRONDISSEMENT.

* 28, Rue de Poissy.
91, Rue des Feuillantines.
106, *Rue Monge.*

SIXTH ARRONDISSEMENT.

* 18, Rue Serpente.
36, Rue de Vaugirard.
53, Rue du Cherche Midi.
* 21, Rue Bonaparte.

SEVENTH ARRONDISSEMENT.

40, *Avenue Duquesne.*
*242, Boulevard St. Germain.
2, *Rue de Bourgogne.*
164, *Rue St. Dominique.*
103, *Rue de Grenelle.*

EIGHTH ARRONDISSEMENT.

39, *Avenue de Friedland.*
46, *Avenue Marceau.*
33, *Avenue des Champs Elysées.*
26, Rue Montaigne.
* 28, Place de la Madeleine.
68, Boulevard Malesherbes.
121, *Boulevard Haussmann.*
* 19, Rue d'Amsterdam.

NINTH ARRONDISSEMENT.

* 46, Rue Taitbout.
* 1, Rue Milton.

TENTH ARRONDISSEMENT.

Gare du Chemin de Fer du Nord.
10, Rue de Strasbourg.
* 21, *Rue d'Enghien.*
3, Boulevard de Magenta.
4, *Rue des Écluses St. Martin.*

ELEVENTH ARRONDISSEMENT.

45, *Boulevard de Belleville.*
136, Boulevard Richard Lenoir.
105, Boulevard Voltaire.

TWELFTH ARRONDISSEMENT.

50, Rue Crozatier.
19, Boulevard Diderot.

THIRTEENTH ARRONDISSEMENT.

26, Boulevard de l'Hôpital.

FOURTEENTH ARRONDISSEMENT.

33, *Avenue du Maine.*

Then come what are called the "Communes Annexées," or offices in the outlying parts of Paris, but still within the fortifications, which are as under :

TWELFTH ARRONDISSEMENT.

ST. MANDE—20, Rue du Rendezvous.
BERCY—240, Rue de Charenton.
BERCY—12, *Rue Gallois.*

THIRTEENTH ARRONDISSEMENT.

LA GARE D'IVRY—9, Rue Jeanne d'Arc.
LA MAISON BLANCHE—104 *bis*, Avenue d'Italie.

FOURTEENTH ARRONDISSEMENT.

MONTROUGE—16, Rue Mouton Duvernet.
PLAISANCE—81, *Rue de l'Ouest.*

FIFTEENTH ARRONDISSEMENT.

VAUGIRARD—14, *Rue Bausset.*
GRENELLE—35, Rue de Lourmel.

SIXTEENTH ARRONDISSEMENT.

AUTEUIL—9, *Rue Pierre Guérin.*
PASSY NO. 1—9 *Rue Guichard.*
PASSY NO. 2—3, *Place d'Eylau.*

SEVENTEENTH ARRONDISSEMENT.

LES TERNES—52, *Avenue de la Grande Armée.*
LES TERNES—7, Rue de Villiers.

LES BATIGNOLLES—42, Rue des Batignolles.
MONCEAUX—49, Rue Jouffroy.
COURCELLES—72, *Avenue de Villiers.*

EIGHTEENTH ARRONDISSEMENT.

MONTMARTRE NO. 1—11, Rue des Abbesses.
MONTMARTRE NO. 2—150, *Boulevard Ornano.*
MONTMARTRE 34, *Boulevard Rochechouart.*
LA CHAPELLE—4, Rue Doudeauville.

NINETEENTH ARRONDISSEMENT.

LA VILLETTE NO. 1—101, Rue de Flandre.
LA VILLETTE NO. 2—139, Rue d'Allemagne.

TWENTIETH ARRONDISSEMENT.

BELLEVILLE—137, Rue des Pyrénées.
CHARONNE—22, Rue de Bagnolet.

INFORMATION.

For information of every kind the enquirer must go to one of the chief offices, for at the "Bureaux de Tabac" it is intended only that stamps be bought and sold. Nor is it intended that letters or other correspondence should be weighed in the small offices.

COLLECTION OF LETTERS.

As may be understood, this is not a little complicated if all details are given as to the last moment when letters may be posted. The general plan is as follows: There are in Paris eight collections of letters made daily, and for each collection the letters are cleared from the small boxes—that is, from the bureaux de tabac and from those boxes affixed to the public buildings—half an hour sooner than from the main offices; also for each collection the letters are cleared from the Hôtel des Postes, now *temporarily in the Place du* Carrousel *(or from the General Post Office, as we should say), one hour later than from the main offices.* One instance will be enough to explain this—that of the first collection in the morning. The small boxes are cleared at 7 a.m., the main offices at 7.30 a.m., and the head office at the Hôtel des Postes at 8.30 a.m. It may be said, however, that every collection made in one of the "Communes Annexées," that is, in one of the outlying districts of Paris but still within the fortifications, is made half an hour earlier from the small boxes than from the small boxes within the ordinary radius, and also half an hour earlier from the main offices in one of the "Communes Annexées," than from the main offices within the ordinary radius. Of all collections in the day the seventh is the most important to the letter-writer, for that is the last by which letters are collected and sorted to go either abroad or into the country, or to be delivered in Paris that same evening. It may be well to explain this somewhat at length. The hours of clearance are as follows: In the "Communes Annexées," 4.30 p.m. from the small boxes, and 5 p.m. from the head offices. Within the ordinary radius, 5 p.m. from the small boxes; 5.30 p.m. from the main offices; 6 p.m. from the Hôtel des Postes in the Place du Carrousel; and also for letters not intended to go outside Paris there is from the Hôtel des Postes a collection made at 6.50 p.m. It must also be said that from those eighteen of the above-named chief offices that are preceded by one asterisk, the collection is not closed until 5.45 p.m., and at those three chief offices that are preceded by two asterisks not until 6 p.m. Such are the ordinary times of clearance for this collection. But there are also regulations made enabling the public to post letters a few minutes later than the above specified times upon payment of a small fee. These regulations are: At any of those eighteen offices with one asterisk a supplementary payment of 20 centimes per letter will ensure that letter being sent away from 5.45 to 6 p.m.; and if a supplementary payment of 40 centimes

per letter be made, the letter will be despatched from 6 to 6.15 p.m. From those three chief offices that are preceded by two asterisks, and also from the Hôtel des Postes in the Place du Carrousel, a supplementary payment of 20 centimes will ensure a letter being sent away from 6 to 6.15 p.m.; and a supplementary payment of 40 centimes from 6.15 to 6.30 p.m. And by an extra payment of 60 centimes a letter will be despatched from 6.30 to 7 p.m., but from the Hôtel des Postes only. Letters for English mails are also received at the office at the Gare du Chemin de Fer du Nord, opposite to the short Boulevard Denain, as late as 7.35 p.m.; but here there is no extra limit of time given for supplementary payment. From the Place du Carrousel to the Gare du Nord, going the shortest way, the distance is a long two miles, so that there would be time, in a case of importance, to jump into a cab at 7 o'clock and arrive at the Northern station at half-past 7. The nearest cab-stand in the direction of the Gare du Nord is in the Place du Palais Royal. If a cab be not found there, the best way is to go up the Rue de Valois and on to the Place des Victoires, where a cab is almost certain. There is yet another collection made—the eighth—but that is not so complicated as the seventh. It takes place at 9 p.m. from the small boxes within the ordinary radius, at 9.30 p.m. from the chief offices, and at 9.45 p.m. from the Hôtel des Postes.

### Delivery of Letters.

There are eight deliveries of letters in Paris every day; but the fourth, sixth, and seventh deliveries are omitted upon Sundays and upon fête-days. The first delivery takes place from 7.30 to 9.30 a.m. This includes all letters that have arrived in Paris that same morning by the first mail-trains, and *those that were put into* the small boxes *and the chief offices* after the last *collection of the* previous evening. *N.B.*—After 9 p.m. a letter ought not to be put into one of the small boxes at the bureaux de tabac, but into one of the chief offices, if the sender wishes that it may be delivered by the first morning delivery, or if it be addressed to a foreign country to leave France by the morning mail. The second delivery takes place from 9 to 11 a.m. This is the distribution of those letters that were taken in the first morning collection. The third delivery is from 11.30 a.m. to 1 p.m.; the fourth from 1.30 to 3 p.m.; the fifth from 3.30 to 5 p.m.; the sixth from 5.30 to 7 p.m.; the seventh from 6.30 to 8 p.m.; and the eighth and last, from 7.30 to 9 p.m.

### Postage Stamps, and Charges Paid upon Letters.

Stamps from the value of 1c. to 5f. are sold in the chief offices and at the bureaux de tabac. The cost of an ordinary letter posted in France for any part of France or for Algeria is 15c. for every 15 grammes in weight or fraction of 15 grammes. It may be said that 15 grammes are very nearly identical with the ½ oz. English weight. Outside France, to any country in Europe, to the United States of North America, and to Canada and Newfoundland, the cost of a letter is 25c. for every 15 grammes in weight. Post-cards are sold in the various offices for 10c. If letters arrive in Paris unstamped the receiver is charged 50 or 60c., as the case may be, for every 15 grammes that the letter may weigh. Post-cards, business papers, samples, and printed matter are not despatched through the post if they are not at least partially stamped. For correspondence of every kind that has been insufficiently stamped the receiver is charged a sum double the amount of the insufficiency of the stamping. For instance: if a letter comes to Paris from London with an English 1d. stamp instead of a 2½d. stamp the receiver in Paris would have to pay 30c., or 3d., this being th double of the 15c. insufficiently prep

### Reduced Rates of Postage.

As in England, the Post Office in France allows certain objects to be sent through the post at certain reduced rates. For business papers (*papiers d'affaires*)—that is, manuscript and other documents wholly or partially written, and not correspondence of a personal and private nature, the tariff from France to England is 25c. up to 250 grammes, or 8 oz.; above that weight 5c. for every 50 grammes (1½ oz.) or every fraction of 50 grammes. For newspapers and printed matter the tariff is 5c. for every 50 grammes, or 1½ oz. Samples are charged 10c. up to 100 grammes (3¼ oz.); above that weight 5c. for every 50 grammes or any fraction of 50 grammes. Should the sender of a packet have any doubt as to its weight he had perhaps better go to one of the main offices and there have his parcel weighed. It is of course very strictly forbidden to enclose letters in packets sent by the reduced rate of postage. Every packet so sent must be left open at both ends, so that, if need be, the contents may be verified. No such packet may weigh more than 2 kilogrammes, or rather more than 4 lb. English weight.

### Parcel Post.

Any parcel may be sent from one part of France to another by parcel post, provided that its weight does not exceed 3 kilogrammes. The postage must always be prepaid. If the parcel is directed to the railway station so that it be called for there, the charge will be 60c.; if the parcel is to be delivered at the house of the receiver the charge is 85c. The parcel post is in operation throughout all France; but parcels may not be so sent to England or to any country across the sea except on to French territory.

### *Registered Letters, etc.*

*Letters, post-cards, samples, business papers, newspapers, and generally* such objects as may be sent through the post, may be registered for a payment of 25c. as registration fee above and beyond the stamp that would be put upon the object were it sent unregistered. The Post Office does not hold itself responsible for any damage that may occur in sending a registered letter through the post. The loss of a registered letter, should it happen, does not give to the sender, or to the intended recipient of the letter, a right to demand more than 25c.; and in cases of "force majeure"—cases over which the Post Office has no control, such as fire, shipwreck, etc.—even this indemnity is not allowed. If the sender of a letter containing banknotes wishes to guarantee against the chance of loss he should at the office make a declaration of the amount sent in his letter. The declaration must not exceed 10,000f., and it must not be less than 50f. The amount declared should be set forth in full at the top of the envelope, and it should be written clearly and without additions or corrections; it must state in francs and in centimes the amount sent; and this should be done before presenting the letter at the office. These letters, as to which such a declaration is made, must be presented at the office sealed five times on the reverse side of the envelope. One seal should be put in the centre, and the four others between the centre and the four corners.

### Acknowledgment of Letters.

An "avis de réception," or an acknowledgment of a letter having been received, whether it be a registered letter or not, will be given for an additional payment of 10c., if the letter be addressed to any part of France or Algeria. Postal cards with the answer prepaid are also sold for 20c.

### Money Orders.

Money orders may be sent from France to England for a payment of 20c. for every 10f., or for every fraction of 10f. so sent. Each separate money

order must not exceed 252f. To the United States the payment is 15c. for every 10f. or fraction of 10f., and the limit for each order is 250f. From one part of France to another the payment is 1 per cent. on the amount sent.

### Poste Restante.

Letters addressed *Poste Restante, Paris,* without further indication, go to the main office at the Hôtel des Postes. But it is better to address them to the *Post Restante* at one of the main offices above given. For instance: *Monsieur J. Brown, Poste Restante, Place de la Madeleine, Paris*; or *Madame Smith, Poste Restante, Rue Taitbout, Paris.* Letters will be received at the *Poste Restante* if initial letters only, as *X. Y. Z.*, or if a number, as *No. 10*, be put in place of the name of the recipient. A letter is kept at the office for two months, plus the days of the month in which it arrives. For instance, were a letter to arrive on the 5th or on the 20th of April, the remainder of the month of April would not count, so to say, and the letter is retained until the end of the last day of June. After that time it is dealt with as waste paper.

**Pourboire.**—"A rose, by any other name, would smell as sweet." If a Frenchman wishes to give a servant, or one in his position, a small fee that he is to keep for himself, the expression "un pourboire" is often used; the Germans say "trinkgeld." But in France the word will not apply in every case; for instance, not to all indoor domestic male servants, and not to housemaids. Travellers, however, may use it with reference to any male servants that they are likely to meet. In England the exact equivalent is wanting. A small fee for a gratuity with us is perhaps more often than not spoken of as "a *tip.*"

*If we wish to know* in France how *much pourboire* we ought to give to a *servant, the safest* plan, on the whole, is to consider how much we should give were we at home in England, and then act accordingly, with this difference, that in such cases 6d. and 50c. may be taken as synonymous, and also a franc and a shilling. At hotels and in railway stations servants will then have no reason to think they are underpaid. At a restaurant, if a man be alone, 50c. will always be amply sufficient, unless extraordinary service be demanded; in many restaurants one gives less than half a franc. If two or three are dining or breakfasting together, the same rule, or perhaps one franc in twenty upon the total amount of the bill may be left on the table, to go into the waiters' box. As regards the pourboire to cab-drivers, as explained elsewhere, 5 or 6 sous are ample for the ordinary *course*; 6 or 8 sous may be given for the hour. In these, as in other things, if extra service be demanded, extra service should be requited.

**Poverty in Paris.**—This is always a large subject in any capital city, and after London Paris is the second biggest city in the world where an authentic record is kept of the number of the inhabitants; and after London, it is also the city next in importance. The census of December, 1881, gave to Paris a population of two millions and a quarter; and the preceding census, upon which the following figures have been based, taken in 1876, showed a population of almost 1,989,000. In an article in the "Revue des deux Mondes," dated the 15th of June, 1881, M. le Vicomte d'Haussonville has shown, after the then latest statistics given in each country, that the number of indigent poor in London was 3·07 per cent., and that in Paris it was 6·25 per cent. There are many Frenchmen who would be much surprised at such a result; and many of us also may be considerably astonished at hearing that in Paris the people demanding public charity should be proportionately twice as numerous

in our own great metropolis. There is a great deal of money, of time, and of care spent in Paris in affording charitable relief to the distressed (*see* the different articles under ASSISTANCE PUBLIQUE). In 1880 there were 151,000 people in Paris to whom public charity was given; and estimating the population of the capital at 2,000,000, this will show about $\frac{1}{13}$ of the whole. Much money is of course given away in private charity, but any estimate of this would be very uncertain, and therefore not satisfactory.

According to the gross figures, the poorest arrondissement in Paris is the 11th, through the centre of which runs the long Boulevard Voltaire, beginning at the Place de la Nation and ending at the Place de la République; the second poorest is the 20th, bounded by the Rue de Belleville on the north, the boulevard extérieur on the west, and the fortifications on the east; the third poorest is the 18th, to the north of the centre of Paris, and having the Cimetière Montmartre almost at its western extremity. But according to the proportion of inhabitants the poorest arrondissements are the 13th, the 20th, the 19th, the 15th, the 14th, the 11th, and the 5th. (*See* ARRONDISSEMENTS, where an attempt is made to describe the geographical position of each of these divisions.) In these seven districts the average number of poor varies from 1 in 6·71 to 1 in 12·29. In the 9th arrondissement (the Opéra) the number of poor is 1 to 49·08; and yet this district is a thickly-populated and busy part of the town. It would seem as if poverty was gradually tending to go from the centre to the outlying parts of Paris; and the census of 1881 has shown that in the outlying parts of the town the population has increased in the greatest proportion. The 5th arrondissement is the most densely crowded, and yet that is but *the seventh in the list of comparative poverty. It is estimated that there each person might have allotted to him not quite twenty-three square* mètres of space; but in the 13th arrondissement—which, proportionately to the number of its inhabitants, is quite the poorest in Paris, and which on the south side is divided from the 5th arrondissement only by a line of boulevards—each person might have allotted to him eighty-six and a-half square mètres.

The 5th arrondissement is the most densely populated because of its central position, and house-rent there is dear. In some of the slums in this quarter, the Rue Galande, the Rue Julien le Pauvre, the Rue de la Huchette, and others between the Boulevard St. Germain and the Seine, a wretched room, with but a hole in the roof for a window, will be let for 160f. a-year, unfurnished. Two rooms will fetch 250f., or £10 a-year. The word "furniture" sounds but a grim satire when one knows what it generally means. The French law protects a man's bed against the bailiff, and when quarter-day comes these rooms often show little else. This is not a happy week either for the landlord or his tenants; and the latter, it must be confessed, are often people without avowable means of subsistence. Of the lodgings inhabited by the indigent poor in Paris, say for the year 1880, 1815 paid a rental of less than 100f. a-year; 24,262 between 100f. and 200f. a-year; 6192 between 200f. and 300f. a-year; and 972 were over 300f. More than half of these dwelling-places contained but one room; the second room in most of the others was but a poor kitchen. In 3000 there was no sort of fireplace. Upon an average from two to three persons slept in one bed. In the Élysée quarter of the town, through the centre of which run the Faubourg St. Honoré and the Boulevard Haussmann, the number of deaths is estimated at 15·25 per 1000; in the Belleville, Ménilmontant, and Charonne quarter the number of deaths is estimated at 35·72 per 1000.

**Prisons.**—There are eight prisons in Paris:

*Dépôt de la Préfecture de Police*, 32, Quai de l'Horloge.

*La Conciergerie* (Maison de Justice), 1, Quai de l'Horloge.

*La Grande Roquette* (Dépôt des Condamnés), 168, Rue de la Roquette.

*La Santé* (Maison de la Santé), 42, Rue de la Santé.

*Mazas* (Maison d'Arrêt et de Correction Salutaire), 23, Boulevard Mazas.

*Petite Roquette* (Maison d'Education Correctionnelle), 143, Rue de la Roquette.

*Saint Lazare* (Maison d'Arrêt et de Correction de Saint Lazare), 107, Faubourg St. Denis.

*Sainte Pélagie* (Maison de Correction), Rue de la Clef.

Besides these the military prison is 37 and 38, Rue du Cherche Midi.

According to French law, prisoners are divided into three classes: the *inculpés*, or those suspected, who are detained from measures of precaution until their case be tried; the *prévenus*, or the *accusés*, prisoners on their trial; and the *condamnés*, or the convicted prisoners, who are dealt with according to the nature of their offence.

**Public Offices, etc.**—The hours of business at the public offices in Paris are usually from 10 till 4.

AFFAIRES ÉTRANGÈRES (Ministère de), 130, Rue de l'Université.

AGRICULTURE ET COMMERCE (Ministère de l'), 244, Boulevard St. Germain.

BANQUE DE FRANCE, 1 and 3, Rue de la Vrillière, and 39, Rue Croix des Petits Champs.

BEAUX ARTS (*see* INSTRUCTION PUBLIQUE).

BOURSE, LA, Place de la Bourse, Rue Vivienne.

CAISSE D'AMORTISSEMENTS, 56, Rue de Lille.

CHAMBRE DES DÉPUTÉS, Palais Bourbon, Quai d'Orsay.

CONSEIL D'ÉTAT, Place du Palais Royal.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION, 15, Faubourg Poissonnière.

CONSERVATOIRE DES ARTS ET MÉTIERS, 292, Rue St. Martin.

DIRECTION GÉNÉRALE DES CULTES, 66, Rue de Bellechasse, Faubourg St. Germain.

FINANCES (Ministère des), Palais du Louvre, Rue de Rivoli.

GOBELINS, MANUFACTURE NATIONALE DES, 40, Avenue des Gobelins.

GUERRE (Ministère de la), 14, Rue St. Dominique, Faubourg St. Germain.

HÔTEL DE VILLE, Place de l'Hôtel de Ville.

IMPRIMERIE NATIONALE, 87, Rue Vieille du Temple.

INSTRUCTION PUBLIQUE ET DES BEAUX ARTS, 110, Rue de Grenelle, Faubourg St. Germain.

INTÉRIEUR ET DES CULTES (Ministère de l'), Hôtel Beauveau, Place Beauveau, Faubourg St. Honoré.

JUSTICE (Ministère de la), 11, Place Vendôme.

JUSTICE (Palais de), 4, Boulevard du Palais, Ile du Palais (or Ile de la Cité).

LÉGION D'HONNEUR, GRANDE CHANCELLERIE DE, 1, Rue de Solférino.

MARINE ET DES COLONIES (Ministère de la), 2, Rue Royale.

MONNAIE, LA, Quai de Conti, between the Pont Neuf and the Pont des Arts, on the left bank of the river.

MONT-DE-PIÉTÉ, Head Office, 55, Rue des Francs Bourgeois.

OBSERVATOIRE, Avenue de l'Observatoire, and at the end of the Boulevard St. Michel.

OCTROI, DIRECTION DES DROITS D'ENTRÉE, 9, Place de l'Hôtel de Ville

POSTES ET TÉLÉGRAPHES (Ministè

des), 99 to 103, Rue de Grenelle, St. Germain.

PRÉFECTURE DE LA SEINE, Palais des Tuileries. Pavillon de Flore.

PRÉFECTURE DE POLICE, 7, Boulevard du Palais.

SAPEURS POMPIERS, CORPS DES, 9, Boulevard du Palais.

SÉNAT, Palais du Luxembourg, 17, Rue de Vaugirard.

TABACS, MANUFACTURE NATIONALE DES, 63, Quai d'Orsay.

TIMBRE, HÔTEL DU, 9, Rue de la Banque.

TRIBUNAL DES CONFLITS, Palais Royal.

**Quartier Latin.**—The Quartier Latin in Paris has been known for very many years past, and it has been marked out after an indeterminate but not quite unintelligible manner. The limits of the Quartier St. Germain, of the Quartier de l'Opéra, as of Mayfair or Belgravia in London, have never been precisely determined. Speaking roughly, one may say that the Quartier Latin is bounded on the north by the Seine; on the west by the Rue de Seine, then the Rue de Tournon as far as the Luxembourg Palace; on the south by the Boulevards Montparnasse and Pont Royal; then on the east by the Rue Monge, the limit on this side terminating somewhere between the Pont de l'Archevêché and the Pont de la Tournelle. The limits have never been very sharply defined, but all that region of Paris known as the Quartier Latin may be said to be within the above-named boundaries. The Sorbonne is about in the centre of it. The name is very old, for Rabelais, who lived in the middle of the *16th century, speaks of the "Pays Latin," referring to the quarter of the town in which Latin and Greek were taught. And before the days of Rabelais, when Paris* was divided, rigidly enough, into three divisions, that part situated south of the river was known as the University, for it was there that the learned men or the clerks lived. The islands were spoken of as la Cité, and all north of the Seine was called la Ville. There are still here and there, in the Quartier Latin, buildings that remind us more or less indirectly of bygone ages; but unless we accept novels, romantic stories, and traditions of various sorts and kinds, we have no records of what was the Quartier Latin fifty years ago. Many of the tales we hear may in their way be true; but many also are charmingly imaginative. Who that has read Henri Murger's "Scènes de la Vie de Bohème" has not enjoyed it? Who does not like to picture to his mind those of Balzac's stories in which the man of genius has given us so many little minute pictures of the homely and curious life of those who lived in this part of the town? And more charming still are the "Nouvelles" of Alfred de Musset.

These and other tales show to us a kind of life different to that to which we are now accustomed. Due allowances made, there is still reason to believe that students and other men in the Quartier Latin of Paris present nowadays a quieter and, it must be acknowledged, often a more dignified appearance to that which they bore two generations since. Young men do not now wish to make themselves look eccentric, but then it was fashionable to do so. Hats of all possible and impossible shapes would be worn; or rather, a cap was the headdress most affected. Since then, too, food has become dearer, and men have grown more fanciful as to what they eat and in their manner of eating. Forty-five years ago a young English student has lived, and lived well, in the Rue des Écoles, for 60f. a month. He had his room and two meals a day, at which both meat and wine were provided. For the same

nmodation he would now pay at 160f. a-month. There are those say they regret the disappearance e old streets, who say they would r the old Rue de la Harpe to the and handsome Boulevard St. el, who pretend that they would r live in a garret at the top of the than in a room on the third : all this out of a love for the resque. We may admire their licity of taste, without doing them justice to believe that they would a good offer when it was made to . And after they had become tomed to more comfortable rooms, igh garret, with a hole in the roof window, would not be much to taste, even though they enjoyed all romantic delights described by er, by Balzac, or by De Musset.

**uartiers Excentriques.**—is title is meant the outlying parts e town that are still within the cations. The adjective is here in its strict etymological sense—from the centre. On the north f the river all those districts be- the outer boulevard—say begin- at the Place de la Nation, then ving the line of the boulevards eurs, always in a westerly direc- as far as the Place de l'Étoile—fairly be called "Quartiers Excen- s." On the south side of the the circle will not be quite so large. ing from the Pont d'Austerlitz, we draw the line along the Boulevard Hôpital, Boulevard de Port Royal, vard du Montparnasse, and then en the Hôtel des Invalides and the p de Mars, down to the Pont de a.

**ays, The,** in Paris are of two : those where there is merely a of cut stones constructed so as to *downwards* towards the river; *e more perfect quay*, which is also *ame time* an embankment, having e *embankment*, at the side of the footpath, a large stone parapet, serving both as a protection to passengers and as a line of demarcation between the roadway traffic and the commerce connected with the river. From the Pont National, underneath which the Seine enters Paris, as far down as the Pont d'Austerlitz, there is no embankment upon the quays; though upon the Quai de Bercy and the Quai de la Rapée, by the side of the large new Entrepôt de Vin, now in the course of construction, an embankment is being made. At these quays arrives a great deal of the commerce that comes into Paris by water. It would be useless to mention all the quays categorically; their names may be seen by looking at a map.

It has often been remarked that, from the south side of the Pont Sully to the Pont des Arts (the foot-passenger bridge opposite to one of the entrances to the Louvre) the view is often very pleasing and picturesque, especially if seen in the afternoon or early evening, when the declining sun is shining so as to spread its rays all over the west front of Notre Dame. There are others who say that from the Pont des Arts is obtained the prettiest view in Paris; but also about the two islands, the Ile du Palais and the Ile St. Louis, there are many points from which the old houses, built two hundred years ago or more, will afford, from a picturesque point of view, a pleasing contrast to the modern constructions of the present century. The Pont St. Louis, between the two islands, is one of the best points. The view of the Quai des Célestins from the Pont Sully or from the Quai d'Orléans is also at times pleasing in appearance, but the position of the sun will have a considerable effect in adding to the beauty of the scene. Towards sundown or soon afterwards is the best time of the day. From the Quai Montebello, near to the Pont de l'Archevêché, there is a very good side view of Notre Dame; and from the Quai aux Fleurs, on the other side of the river, looking

towards the Place du Châtelet or the Hôtel de Ville, you may get a pretty view.

The bookstalls upon the quays in Paris have been mentioned elsewhere (*see* BOOKSTALLS, SECOND-HAND). Those who are interested in such wares will find them upon the south side of the river, from the Quai St. Michel as far as the Pont Royal. From the Quai Malaquais and the Quai Voltaire there is a very fine view of the Louvre and of the Tuileries, and if the moon is shining at night it may be worth while to stroll down towards the river to see the effect. Below the Pont Royal the quays show less animation; they may be more splendid, though they are certainly far less interesting. But the view is always bright and pretty, and one may often get a pleasanter walk by the side of the river where the traffic is small than along the streets of the town, where one is half deafened by the noise of the carts and of the carriages.

**Racing.**—A man, if he feel so inclined, may see as much horse-racing near to Paris as near to London, for within the last fifteen years the number of horse races has increased enormously, not only in the neighbourhood of Paris, but throughout France generally.

During the spring and early summer there are races every week within an hour's drive of the Boulevard des Italiens. Longchamps, in the Bois de Boulogne, is the racecourse which attracts the greatest numbers, and here also are run some of the principal races in the immediate neighbourhood of Paris. All the races upon this course are on the flat. At Auteuil, also in the Bois de Boulogne, the races are mostly hurdle-races (courses à obstacles) and steeplechases. On the other side of Paris there are races in the Parc de Vincennes. Here there are flat races, hurdle-races, and trotting races. But the beau monde does not love the Vincennes racecourse and seldom goes there. The park is large, and there is ample room to walk about, but there is nothing of the prettiness of scenery that we see at Longchamps.

The racecourses at other places near to Paris frequented by those who take an interest in this sport are at Chantilly (the racing at which place has many points in common with that at Newmarket), La Marche, Maisons Laffitte, Enghien, St. Ouen, St. Germain, Le Vésinet, and St. Cloud; of these the three first are the most important. The sporting journals, *Le Jockey* and *Le Sport* (*see* NEWSPAPERS), give the particulars of events that are to come off and of those that have passed.

As horse-racing is an English importation into France, it is natural enough that some of our technical words should also have come into vogue there, such as: Book, Bookmaker, Canter, Defaulter, Gentleman-Rider, Hack, Handicap, Jockey, Match, Ring, Selling-Race, Starter, Steeplechase, Sport, Stud-book, Turf, Walk-over, and Yearling; there may also be others. About the year 1833, La Société d'Encouragement pour l'Amélioration de la Race des Chevaux en France, better known under the name of Le Jockey Club, was founded by a committee of gentlemen; and in the month of December in that year they put forth a manifesto declaring that it was their object to found prizes for horse-races, so as to improve and increase in number the thoroughbred horses in the country, and there can be no doubt that their efforts have been signally successful.

The most important races in the neighbourhood of Paris take place in the spring, and the events of most general interest are the Poule d'Essai, the Prix de Diane, and the Prix du Jockey Club (answering respectively to our Two Thousand Guineas, Oaks, and Derby)—all of which are run at Chantilly—the Grand Steeplechaes at Auteuil; and the Grand Prix at Longchamps, in the Bois de Boulogne, which winds up the Paris racing season. All

these races take place on Sundays, the Grand Prix being always fixed for the Sunday preceding our Ascot meeting. A spirit of strict protection guides the policy of the rulers of the French turf, and, with the exception of the Grand Prix de Paris and a few steeplechases, foreign horses are strictly excluded from taking part in French races.

The stands or pavilions at the more important racecourses in France (the admission fee is generally 20 francs) are infinitely superior to the majority of the buildings which are devoted to a similar purpose in England, while the general arrangements for the comfort of the spectators are very far in advance of ours. The lawns in front of the stands are kept for the purposes of promenade; and the very disagreeable crowd of foul-mouthed welshers, daring thieves, and noisy low-class bookmakers, which generally takes possession of the space within the railings of an English grand-stand is, on the great racecourses near Paris, conspicuous by its absence. As a consequence, the first things which are apt to strike an English racing-man on his first visit to a place like Long-champs, is the very large proportion of elegantly-dressed ladies among the spectators, and the comparative ease and comfort with which the sport can be enjoyed. People who prefer to view the races from their carriages are also infinitely better off than the occupants of drags and barouches at Epsom or Ascot, as they can eat their luncheon without being stared at, and walk about without being jostled by the mob of tramps and cadgers, itinerant photographers, gipsies, and singers of vile songs, who for some inscrutable purpose are still permitted to poison the air of Ascot heath and of Epsom downs.

It has been said that racing would be impossible without betting, and the maxim holds good in France as well as *elsewhere; and although the* commercial *side, so to speak, of racing* in France *is banished from among* the pleasure-seekers on the lawns, it flourishes nevertheless greatly in its own place. Somewhere at the back of the weighing-stand, or Enceinte du pesage, a space is reserved for the "lists," which are here a recognised institution, some of them being kept by the largest book-makers in France. As these are almost all Englishmen, the visitor from across the Channel or the Atlantic will have no difficulty in transacting as much ready-money business as he may think fit, with the satisfactory assurance that, if he selects a good man, which it is easy enough to do, he will be paid any money he may be fortunate enough to win without hesitation or difficulty.

As to the means of getting to the racecourses, either at Longchamps or at Auteuil (*see* also end of the article BOIS DE BOULOGNE). If you wish to go to Longchamps you must drive or walk; the distance there from the Arc de l'Étoile may be about three miles, and upon the great race-days no cab-driver will take you there for the ordinary regulation fares. Upon the day of the Grand Prix de Paris, he will want at least 20 francs. There is, however, a railway station at the fortifications, La Porte Dauphine (the Gare St. Lazare is the point of departure from Paris), which will take you within a mile and a half or two miles of the course. The pedestrian, if he likes the walk from the Porte Dauphine station, is really the most independent, and walking is the best way of seeing the people and of observing their habits. You may also get to Suresnes, which is not very far from Longchamps, but on the other side of the river, by Tramway (*see* TRAMWAYS, line 36). To Auteuil one may go all the way by railway, for there is a station within a short distance of the Auteuil racecourse; the departure is either from the Gare St. Lazare or from the Gare Montparnasse. To Vincennes there is a railway from the Chemin de Fer de Vincennes, in the Place de la Bastille; but the Place de la Bastille is a long way from the centre of Paris.

When you get out of the train at Vincennes the racecourse is a mile from the station you have just left; there are, however, omnibuses to take one on to the ground. And to the other racecourses, now to be mentioned, there is always an omnibus or other public mode of conveyance to take passengers from the train on or near to the ground. For Chantilly, start from the Gare du Nord. The distance is about 25 or 26 miles from Paris, and the ordinary time is about one hour.—For La Marche, start from the Gare St. Lazare, and ask for a ticket for Ville d'Avray. From thence the omnibus journey is about 25 minutes. Ville d'Avray station is about 11 miles from Paris.—For Maisons Laffitte, start from the Gare St. Lazare, on the Havre line. The station is called Maisons. This is about 11 miles from Paris, and omnibuses meet one there and go into the Forêt de St. Germain.—For Enghien one may start from the Gare du Nord or from the Gare St. Lazare. By the former line the journey in the train is only 20 minutes, by the latter it is an hour or more. At Enghien station there is an omnibus.—For St. Ouen, *see* TRAMWAYS.—For St. Germain, start from the Gare St. Lazare; ask for a ticket to Achères. Distance about 12 or 13 miles. There is an omnibus at the station.—For Le Vésinet, start from the Gare St. Lazare. Distance, about 11 miles. Omnibus at station.—For St. Cloud, start from the Gare St. Lazare. Omnibus at station.

**Railway round Paris.**—This railway is by no means so much used by the population of Paris as the underground railway is used in London. The time taken by the whole journey is 1 hour 41 minutes. The trains begin to run every morning between half-*past 5 and 6 o'clock*, and they con*tinue to run until half*-past 8 or 9 *o'clock in the evening.* There are in *all twenty-seven stations*, and a train *passes by each* station in the same direction every half-hour. Tourists to Paris will not use this railway much, except those who may choose to go by it from the Gare St. Lazare to any of the stations leading to the Bois de Boulogne, such as: Porte Maillot, Avenue du Bois de Boulogne, Avenue du Trocadéro, Passy, and Auteuil. In this way the railway may be convenient; but otherwise, except in quite special cases, most tourists in Paris will probably find that it will not serve their purpose.

**Réclame,** as applied to journalism in France, means a short article inserted in the body of the newspaper, which has for its object to attract the reader's attention to a book, to a medicine, to a certain perfume, or to any article of merchandise. When such an article appears extolling in a few words the praises of a book, a plain announcement or advertisement of the book will almost invariably be found upon the other side of the sheet. It is thought that the réclame mode of puffing is more likely to prove efficacious than the avowed and ostensible advertisement. The desire is of course to gild the pill. There are those who do not like a common advertisement, their more delicate palate requires softer management. The réclame in its simple form in a Paris newspaper is easily recognised; everyone knows that it has been paid for in one way or the other; but yet the bait is prevalent, probably because it is profitable. One day a wit was reproached for so puffing his books, and he answered: "Why should I not blow my own trumpet? Every church rings its own bells."

**Régie, La.**—This word is now generally understood to mean a particular branch of the Government whose duty it is to impose taxes upon certain articles (tobacco for instance), all of which impositions form part of the system of the indirect taxation of the country.

**enaissance** (Théâtre de la Re-ance), Boulevard St. Martin and de Bondy,

1200 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| vant scènes (rez de chaussée) | 12 | 0 |
| ,, ,, de balcon .. .. | 12 | 0 |
| ges de balcon de face .. | 8 | 0 |
| ,, ,, côté .. | 8 | 0 |
| ignoires .. .. .. .. | 8 | 0 |
| uteuils d'orchestre .. .. | 7 | 0 |
| ,, de balcon (1er rang) .. | 7 | 0 |
| ,, ,, (2me) .. | 7 | 0 |
| alles d'orchestre .. .. | 4 | 0 |
| vant scènes de 2me .. .. | 3 | 0 |
| uteuils de la 2me galerie .. | 3 | 0 |
| vant scènes de 3me .. .. | 1 | 50 |
| alles de la 3me galerie .. | 1 | 50 |
| uatrième galerie .. .. | 0 | 50 |

is is quite a modern theatre, and was ed in 1873. Operettas and opéras-s are played here, and the new has usually been fortunate in its prises. Lecocq's pieces, "Giroflé-là" and "Le Petit Duc," have out here, and have attracted large ery appreciative audiences.

*nibus Route*, Boulevard St. Martin; *ns de Voitures*, Boulevard St. n and Boulevard St. Denis.

**estaurants.**—The number of rants in Paris is legion; it would less to mention here the names of alf of them. They may perhaps est divided under three heads—urants à la carte; restaurants at prices; and établissements de on. To the last-named class a ate article has been given; it is fore not necessary to say more them. The prices charged in rants where one dines à la carte t is, choosing each dish separately the menu, or bill of fare—will very considerably. Your dinner cost 1f. or 50f. A high-class an restaurant that is much fre-ed is a small world in itself; the *er of hands employed* is very *There is the chef* de cuisine, *is high dignitary* must have his *ngs; there is the* chef saucier, who occupies a most delicate office; there is the rôtisseur, whose time for a certain portion of the day is fully occupied; there is the chef des entremets, and no one in Paris can dare to slight the services of the chief cook of the sweet dishes; there is the chef du garde-manger—this man has under his especial care the cold food, mayonnaises, jellies, and so forth; there is the fournier, or man who roasts and prepares the coffee; and last, but not least, there is the sommelier, the man who brings in the wine, and in good houses this functionary has no other employment, or none other visible to the guests. Doubtless in many cases a servant is not kept for each one of these separate offices; but the work itself is generally distributed with a fair division of labour. Then we find also a maître d'hôtel, sometimes a sous-maître d'hôtel; the caissières, or the women cashiers; and the argentier, or him into whose hands the care of the silver is confided. In the crack restaurants the tronc des garçons, or the waiters' box, is usually well filled. Stories are told that 60,000f. and 70,000f. have been collected from a waiters' box in the course of the year; but we need not believe all that we hear.

The crack restaurants in Paris are the *Café Anglais*, at the corner of the Boulevard des Italiens and the Rue de Marivaux; *Bignon*, 32, Avenue de l'Opéra, and the older house at the corner of the Boulevard des Italiens and the Chaussée d'Antin; the *Maison Dorée*, at the corner of the Boulevard des Italiens and the Rue Laffitte; and the *Café Riche*, at the corner of the Boulevard des Italiens and the Rue Lepeletier. If a man wish to test the ability of a good French chef he will probably be able to do so at any of the above places. The Café Anglais has been decorated with the title of "La Comédie Française des Restaurants de Paris." The appellation is grandiloquent, but perhaps not undeserved. This house has long been noted for its excellent wine. If two o

three gentlemen are going to breakfast or dine together they will ordinarily sit on the ground-floor. The entresol is used perhaps chiefly for suppers. Here there are small rooms known as "cabinets particuliers." On the story above, le premier étage, there is a room called "le grand seize," because there is room for sixteen people to sit down to dinner; and on the second story there are also dining and supper rooms. Bignon's, on the Boulevard des Italiens, is an old-established house. The restaurant in the Avenue de l'Opéra is of course new, because that street is itself new. The cellar here too is well known. The Maison Dorée, or, as it is called sometimes, La Maison d'Or, is in its way the most *chic* of all the Paris restaurants. Besides its dinners this house is renowned for jolly suppers and convivial private parties. Suppers are perhaps less frequent in Paris than formerly, partly because the dinner hour has come to be later, but all the houses just mentioned remain open at night, and suppers for large or small parties may be served in private rooms. These private rooms in the Paris restaurants are everywhere called "cabinets particuliers." The Café Riche is also a very good restaurant, and is much frequented by the *jeunesse dorée* of Paris. But in point of fact, there are very many other restaurants where one may dine exceedingly well; and in which, when all is told, one's dinner-bill will not come to more money than at a good restaurant in London. Also, if the truth be spoken, the dinner in Paris will be both better and pleasanter.

It is a bold task to venture upon giving advice to anyone about to order his breakfast or his dinner, for in such matters tastes differ not a little. To unasked-for advice a good-humoured friend may answer: "I know a thing worth two of that;" and then the lecturer is silenced. One gentleman can't eat veal, and another wants his meat underdone, a third does not like sauces, and all the rest of it. However, perhaps two or three words may be said guardedly, and under all reserve.

The waiter will generally offer to ladies a footstool, or a *petit banc*; should he not do so it may be well to ask for one, for the seats are often a little high. If you be a little hurried or do not wish to sit too long at table, the better plan is to choose your dinner at once from the card, mentioning the various dishes. Mutton cutlets, filets de bœuf, and beefsteaks are always kept in the house; they may be got ready without delay. If you are not pressed for time, if you are not going to a theatre, or are not bound for a railway station, order at once your soup and the first dish (fish is rarely so good in Paris as in London), and then after your soup there will be time enough to think of the rest. If two or three who can consult each other's tastes are dining together this plan will perhaps be the most comfortable. If melons be in season eat them at breakfast-time, as you would eat oysters, at the commencement of your meal, not afterwards; so taken they will not be indigestible. If you like your beefsteak or your filet underdone tell the waiter to give it to you "saignant;" there are some who ask for it "très saignant," thinking that half-cooked food is remarkably wholesome. The French people, as a rule, eat their vegetables separately from their meat, the légumes will form a course by itself and in a well-chosen dinner this is the better plan. A great literary critic has said: "Those who at table eat at random, and swallow down hurriedly with a sort of disdain that which is necessary to the body, may be great reasoners and men of high intelligence, but they are not men of taste." As regards wine, those who like Burgundy will often find that they can get for a moderate price—say for 3f. or 4f.—a better bottle of wine than if they drink wine of a Bordeaux vintage. For 3f. or sometimes for less, you may get a

nice light Fleury; the Volnay, the Pommard, the Nuits, will cost a little more, perhaps 4f. or 5f. a bottle. The amateurs of Romanée, of Chambertin, and of Clos Vougeot will probably dine in a restaurant noted for its good cellar. They will then cry confusion to gout and other bodily ailments, and be happy for at least one short hour while they are enjoying the grandest wine that the world produces. The fact of the matter probably is—and we find the same in England as in France—that as there is not such a large command for Burgundy as for the Bordeaux wines we are more likely to get them pure and unmixed. The total amount of one's bill may be regulated by knowing how to choose the dishes. If three be dining together two portions of one dish will nearly always be amply sufficient; a single portion will very often suffice for two people. When you want your bill, ask for "l'addition." Fees to waiters will vary according to the class of the restaurant, and may be calculated on much the same scale as in London. Besides those restaurants already mentioned, a choice may be made from the following houses in Paris where a good dinner may be had:

BERBANT, at the corner of the Boulevard Poissonnière, and the Rue du Faubourg Montmartre.

BONNEFOY, 4, Boulevard Montmartre.

BONVALET, 29, Boulevard du Temple, corner of the Rue Charlot.

CABARET DU LION D'OR, 7, Rue du Helder.

CAFÉ CORAZZA, 9 and 11, Galerie Montpensier, Palais Royal.

CAFÉ DE PARIS, 41, Avenue de l'Opéra.

CAFÉ DE LA PAIX, 5, Place de l'Opéra.

*CHAMPEAUX, 13, Place de la Bourse.*

*LECOMTE, 48 and 50, Rue de Bondy —forming one side of the Boulevard St. Martin.*

MAISON DURAND, 2, Place de la Madeleine, at the corner of the Rue Royale.

MARGUERY, 36, Boulevard Bonne Nouvelle.

NOEL, 24, Passage des Princes, 5 *bis*, Boulevard des Italiens and 96, Rue de Richelieu.

NOTTA, at the corner of the Boulevard Poissonnière, and the Rue du Faubourg Poissonnière.

VFEOUR, Galerie de Beaujolais, Palais Royal.

VOISIN, at the corner of the Rue St. Honoré and the Rue Cambon.

Then on the other side of the Seine we find:

CAFÉ CARON, at the corner of the Rue de l'Université and the Rue des Saints Pères.

CAFÉ CLUNY, at the corner of the Boulevard St. Michel and the Boulevard St. Germain.

CAFÉ D'ORSAY, at the corner of the Quai d'Orsay and the Rue du Bac.

FOYOT, at the corner of the Rue de Tournon and the Rue de Vaugirard, opposite the Luxembourg Palace.

LAPÉROUSE, 51, Quai des Augustins, at the corner of the Rue des Grands Augustins.

MAGNY, 3, Rue Mazet.

**Restaurants at Fixed Prices** may be found in different parts of Paris; there is generally some indication upon the door-posts, or upon the windows of the respective houses. In these establishments the charge for breakfast will vary from 1f. 50c. to 3f., and for dinner from 2f. to 5f. Wine is included almost invariably. In such of those restaurants where you may choose at dinner between a bottle of vin ordinaire and half a bottle of vin supérieur, if you are at all thirsty, be bold and ask for a bottle. The intoxicating power of the wine is n

great, and the difference between the two qualities is often very trifling. Sometimes the choice is given to you of taking a bottle of English pale ale instead of wine. It is a matter of taste whether one likes best the cheap restaurants at fixed prices or the "établissements de bouillon." In houses where you pay 5f. for your dinner you may expect generally a better dinner than in a bouillon; but in those houses where the fixed charge for dinner is 3f. you may toss up as to which you will select. The attendance in the "bouillons" is usually better than in the restaurants at low fixed prices, and you have there the further privilege of ordering as much or as little as you please, and paying accordingly. Among the restaurants *à prix fixe*, the following may be mentioned:

DARRAS, at the corner of the Rue Royale and the Rue St. Honoré—breakfast 3f., dinner 5f.

DINER DE PARIS, 11, Passage Jouffroy (Boulevard Montmartre)—breakfast 3f., dinner 5f.

DINER DU COMMERCE, 24, Passage des Panoramas (Boulevard Montmartre)—breakfast 2f., dinner 3f.

DINER DU ROCHER, 16, Passage Jouffroy (Boulevard Montmartre)—breakfast 2f. 25c., dinner 3f. 25c.

DINER EUROPÉEN, 2, Rue Lepeletier, corner of that street and the Boulevard des Italiens—breakfast 3f., dinner 5f. (By breakfast a déjeûner à la fourchette of course is meant; it may be more convenient to keep the English word.)

DINER NATIONAL, 173, Galerie Valois, Palais Royal—breakfast 3f., dinner 5f.

In the Palais Royal there are many *places in which one may breakfast for 2f. and dine for 3f.; but they are not always to be recommended to those who are dainty in their food or particular as to what wine they drink.* There are also in different parts of the town many cafés which during the last few years have taken to supply breakfasts and dinners at cheap rates. The charge will generally be 2f. or 2f. 50c. for breakfast and 3f. for dinner. The notification is made upon the windows of the establishment, and every passer-by can see what the charges will be. In all these restaurants at fixed prices you are allowed so many plates or dishes, and anything you may eat beyond that allowance is charged for extra. The "suppléments," or extra charges, are comparatively dear. There are also in Paris a certain number of places in which one breakfasts or dines at a table d'hôte. These establishments generally give to their customers a good deal of food at a moderate price; but the stranger would often find himself embarrassed, as he takes his place in the middle of a long table surrounded by talkative men, who come every day from their work or from their place of business to their chosen spot to take their midday meal in the hour allowed to them. The tables d'hôte are usually more frequented about noontime than in the evening. Many young men engaged in business will have their own special table d'hôte. They will come there to see their friends and eat their breakfast, for which they will pay at the end of the month, or at some happy moment when they have got money in their pockets.

**Revue.**—By this title, in a theatrical sense, is understood a certain sort of light comedy much enjoyed by many of the Parisians who are supposed to be more or less well informed as to the social doings and common small talk of the capital. The *revue* is generally put upon the stage towards the end of the year, and the object is to pass in review, and to parody, the notable events and fashions of the last twelve months. The intrigue or plot of the piece is of the lightest kind; the interest being rather in the skilful joining together of the

incidents, and the amusement caused by a humorous or grotesque imitation and representation by the actors of things and of people that have latterly attracted public notice. In these plays the literary merit may be small, but they demand an intimate knowledge of the theatre and of what is likely to be successful or the reverse on the stage. To be witty is not alone sufficient, for the wit must be conveyed to the audience in a dramatic form, in a manner that when in the theatre it will fix itself on their minds. The fun should be sparkling, it should be sound, and should appear with a certain good grace.

**Riding.**—*See* AMUSEMENTS.

**Roch, Saint,** situated in the Rue St. Honoré, opposite the Rue St. Roch, and between the Place Vendôme and the Place du Théâtre Français. This church, begun in 1632, is one of the many churches in Paris built in the Italian Renaissance style. It is ornate rather than decorated, but the ornamentation is of a kind that offends the eye, and, it must also be said, a sense of propriety in art. We do not expect to see a church decorated as a drawing-room nor as a theatre; but the effect produced at midday, or early in the afternoon, by the sun shining in upon the three chapels behind the altar reminds us more strongly than is necessary of spectacular display. This is a larger church than it may appear at first. The choir is long, and in the apse behind the choir the Chapelle de la Vierge is large; behind that is the Chapelle de l'Adoration; and, behind that, Le Calvaire. In this last chapel there are three groups of statuary. In the middle we see Our Saviour upon the cross, by Bouchardon; on the right, the Mater Dolorosa, by Dogino; on the left there is the group standing around Our Saviour as he is being nailed to the cross, by Falconet. There are in this church busts and statues of several celebrated Frenchmen, of whom the best known is Pierre Corneille, the dramatist. St. Roch was his parish, and he was buried here in 1684. In 1821 a marble slab was erected in his honour, and placed on the left-hand pillar of the large doorway, underneath the great organ.

*Omnibuses* pass along the Rue St. Honoré; *Tramway*, Quai des Tuileries; *Stations de Voitures* (none near), in the Rue Royale, and in the Place du Palais Royal.

**Rond Point des Champs Élysées** is about a third of the way up the Avenue des Champs Élysées. The Avenue d'Antin runs into it and out of it on the north and on the south sides.

**Roumania.**—*Legation*, 10, Rue Lord Byron. *Omnibus Route*, Champs Élysées; *Tramway*, Avenue Friedland; *Station de Voitures*, top of the Champs Élysées.

**Rue de la Chaussée d'Antin** begins at the juncture of the Boulevard des Capucines and the Boulevard des Italiens, and runs in a straight line, about half-a-mile in length, to the Rue St. Lazare. Opposite to the end of the Rue de la Chaussée d'Antin is the Église de la Trinité. In the early part of the 17th century this street was called Le Chemin des Porcherons. The Porcherons was a place where people, not always of the best kind, used to go to amuse themselves; and the present Rue St. Lazare was then called the Rue des Porcherons. The name of the present Rue de la Chaussée d'Antin has been changed at different times; in the 18th century it was called Rue de la Chaussée d'Antin, because of the pathway that the Duc d'Antin had made between his house and the Porcherons. Mirabeau died in a house in this street, and for two years the street bore his name. Afterwards it was called Rue Mont Blanc, became

a new department of this name had been joined to France in 1793. At last, in 1815, one of the old names, Rue de la Chaussée d'Antin, was restored, and since then the name has not been changed. Besides Mirabeau, other persons noted in different ways have lived in this street, among them the financier Necker. In the same house lived afterwards Madame Récamier. Mademoiselle Guimard, an opera-dancer, had her fine hôtel here in the last century; and her house, under the First Empire, became the dwelling-place of a well-known banker Perregaux. Grimm, Diderot's friend, also lived in this street. The Rue de la Chaussée d'Antin is now one of the good streets of Paris, though not absolutely one of the best. It is always animated, and the crowd both of carriages and of foot passengers is as thick here as in nearly any other street of the capital.

**Rue de l'Ancienne Comédie,** a short street running from the end of the Rue Mazarin as far as the Boulevard St. Germain, is now only worth mentioning because of the fact that in this street was opened the first public café in Paris. In the year 1689, a Sicilian, known in Paris as François Procope, opened an establishment quite close to the only then existing theatre in the town, and sold coffee, syrups, and drinks of various kinds. The great reputation of the place did not come until the 18th century. The dramatic authors and the wits of the day used to meet there, and there was doubtless much pleasant intercourse. But as Voltaire and Fréron used also to see each other in the Café Procope, there was also probably quick and caustic repartee.

In the year 1769 there were 86 cafés in Paris; it is said that the Café de la *Régence, in the Place* du Théâtre *Français, was the second* in date. The *Café Procope still exists,* or to speak *more accurately, a new café* of that *name, but with much* diminished reputation. It is not often well filled, and as little perhaps in the evening as in the daytime.

**Rue de la Paix** commences at the juncture of the Rue des Petits Champs, the Rue des Capucines, and the northerly side of the Place Vendôme, and extends in a north-easterly direction as far as the Boulevard des Capucines in front of the Opéra. Opened first in 1806, this street was called Rue Napoléon until 1814; since that date it has borne its present name. This street now occupies the ground on which was built a Capucine convent, founded by Louise de Lorraine, the widow of Henri III. of France. The first stone of the convent was laid in the year 1604. The discipline exacted in this convent was extremely severe. The sisters always walked barefooted, they were allowed no meat, and when they followed in any public procession they always wore crowns of thorns upon their heads. The community was suppressed in 1790, and the large gardens were afterwards thrown open to the public. In the gardens a circus and a panorama were established; and in 1806 a decree was passed in the Tuileries palace to the effect that the ground once occupied by the Capucine convent should be divided into thirty-two lots and sold, according to the regulations in use for the sale of national property.

The Rue de la Paix, as we now see it, is one of the best streets in Paris. It is perhaps not one of the finest, for it is not a quarter of a mile in length; but in most of the shops the articles for sale are good, and consequently may cost more money than in a less expensive part of the town. In London a pound of cheese or a pair of boots will probably cost more in Bond Street than in Bishopsgate Street; and so in Paris the Rue de la Paix is a more expensive quarter than Belleville. Some of the best jewellers, hosiers, and dealers of articles in morocco portfolios, handsome inkstands, china, cigar-cases, dressing-

cases, etc., may be found in the Rue de la Paix.

**Rue de Richelieu.**—This street begins at the Place du Théâtre Français, in front of the theatre, and runs in a northerly direction as far as the junction of the Boulevard Montmartre and the Boulevard des Italiens. The greater portion of the present street was constructed in 1629, from the Rue St. Honoré to the Rue Feydeau, a small street between the Bourse and the Boulevard Montmartre, and for a few years it bore the name Rue Royale. Cardinal Richelieu had caused the street to be made to give him an easy means of access to his palace, and it therefore soon bore his name. The Porte Richelieu stood at the north end of the street. In 1701 this gate was pulled down, and in 1704 the king ordered that the Rue de Richelieu should be extended as far as the rampart—that is, as far as the present line of boulevards. In 1793, the Rue de Richelieu became Rue de la Loi; but in 1806 the old name was restored, and has not since been altered.

The autocratic minister gave his name to the street; but there was another name, famous a generation later, whose memory the Parisians, who love rightly enough to call their streets after their great men, might well have celebrated more worthily. Molière lived for the last few years of his life in the house which now bears the number 34; and there also he died in February, 1673. The Rue Molière is a poor and insignificant street, leading from the Rue de Richelieu to the new Avenue de l'Opéra. At the corner of the Rue Molière and the Rue de Richelieu there is a fine statue erected in his honour. (*See* FONTAINES, *Fontaine Molière.*)

On the right hand of the Rue de Richelieu, going from the Théâtre Français to the boulevard, is the Bibliothèque *Nationale (see* LIBRARIES, Bibliothèque *Nationale), a large and not unhandsome building; and opposite to the entrance* into the library is the Place or the Square Louvois. The Rue de Richelieu is one of the most crowded streets in Paris. It is not, according to our present notions, a wide street, and the traffic is constantly increasing. A block caused by omnibuses, carts, and carriages will occur there as likely as in any other part of Paris; but the street is so situated, that without an enormous expenditure of money, a new side street could not be constructed to throw some of the traffic upon other lines. The Avenue de l'Opéra has helped very considerably; but the population of the great city increases, the omnibuses have become larger, and the crowd is still as impatient as before to go about its business by the shortest route. Some of the shops in the Rue de Richelieu are among the best in Paris, and as a rule they will be found at the end of the street nearest to the boulevard.

**Rue de Rivoli.**—For the making of this street 414 houses had to be pulled down, and 40,000,000f. (or £1,600,000 sterling) was spent in hard cash. The street now begins immediately opposite to the Eglise St. Paul, the Rue de Sévigné here dividing the Rue de Rivoli from the end of the Rue St. Antoine, and it goes as far as the Rue St. Florentin, close to the Place de la Concorde. It was opened in 1802, and was named in memory of a battle gained by Napoleon over the Austrians in 1797. At first the new street was made to begin with the Rue de Rohan, a short street running into the Place du Théâtre Français, immediately opposite to the commencement of the Rue de Richelieu. In 1849 a law was passed enacting that the Rue de Rivoli should begin farther eastward, from the Hôtel de Ville; and in 1854, by another law it was made to begin still more eastward, from the Rue Culture Ste. Catherine, the present Rue de Sévigné.

For these two last prolongations many old streets have disappeared, the absence

of which even lovers of the picturesque need not regret. There are men now alive who recollect this portion of the town before the Rue de Rivoli extended so far, and they may be heard to say that the footpath was then exceedingly narrow, and that dirt and slops of every kind were swept along the middle of the street, or were left to stand there sometimes for two or three days. The merits and demerits of the arcades, extending all the way on the right-hand side from the eastern side of the Louvre to the end of the street near the Place de la Concorde, have been much discussed. They have a certain imposing and pleasing appearance, chiefly because they are uncommon, but the experiment has not been often repeated. There are very few other streets in Paris with arcades, and those streets are unimportant. The handsomest part of the Rue de Rivoli undoubtedly is from the east end of the Louvre, where the arcades begin, to the Place de la Concorde. Under the covered way there are always people walking along slowly, or lounging, so as to give themselves the opportunity of looking through the shop windows. That part of the street immediately opposite to the Tuileries gardens, in the early summer when the trees are in blossom, is bright and pretty enough.

**Rue du Faubourg St. Honoré.**—This street extends now from the Rue Royale, in front of the Madeleine, in a westerly or north-westerly direction, as far as the Avenue Wagram, one of the large avenues starting from the Place de l'Étoile on the north-eastern side. This district had long been known as the Faubourg St. Honoré—we see it so called upon maps of old Paris—but the road which ran through the district was in the 17th century and in the first quarter *of the 18th called* La Chaussée du Roule, *because it was the main thoroughfare to a village of that name, then situated outside Paris. In 1847 the Faubourg du Roule and the Faubourg St. Honoré* were joined together under the name of one street.

The Faubourg St. Honoré is now one of the most fashionable quarters in Paris. There are many who prefer it to the old, aristocratic, and exclusive Faubourg St. Germain on the other side of the river. As regards the topography of the town, the Faubourg St. Honoré is very much more central. In this street are situated the Élysée, the British Embassy, the old Hôtel Beauveau—now the official residence of the Minister of the Interior—and many other large handsome houses, owned and occupied by people of wealth and high position. Some of the houses nearly opposite to the church St. Philippe du Roule show plainly enough from their appearance that on the expiration of the lease by which the present tenants enjoy their occupancy, they will be pulled down and large new houses built in their place; for this is a part of Paris now sought after by people who want good houses, and land hereabouts is sold at high prices. In the first part of the street from the Rue Royale as far as the church St. Philippe du Roule there are some good shops; the distance may be about a quarter of a mile, and in that space many people will be able to get done as much shopping as they may reasonably expect.

**Rue du Quatre Septembre,** so called because on this day in the year 1870 came the final break up of the Second Empire, and because upon this day was founded the present Republican dynasty in France. On the 4th of September, 1870, Paris learned of the capitulation of Napoleon III., and of the general defeat at Sedan. The indignation of the people was roused to a fearful height. They cried with one voice that they would no longer allow that the empire should rule over them, and with one voice the Republic was acclaimed. A government of national defence was on that

day established in the Hôtel de Ville. The Republic has lasted until now in spite of opposition, and the name of the new street has not yet been altered. It was about the middle of the year 1870 that the Rue du Quatre Septembre was first opened, for a new thoroughfare was wanted between the Bourse and general line of Boulevards. It is a large good-looking street, and during all the working hours of the day is well filled both with foot passengers and with traffic on the roadway.

**Rue St. Antoine** begins at the western side of the Place de la Bastille, and runs for about half a mile in an easterly direction as far as where the Rue François Miron comes into the Rue de Rivoli. This street was so called because it led to the abbey of St. Antoine, which has since become converted into a hospital. In the 13th and 14th centuries the end of this street was called the Rue de la Porte Baudéer, because the Porte Baudéer stood at one end of the street. This name has been preserved, though slightly modified. La Place Baudoyer is the open space between the Caserne Napoléon, the Caserne Lobau, the Église St. Gervais, and the Hôtel de Ville. In this street, near to the first Porte St. Antoine, Étienne Marcel, provost of the merchants, was murdered because he wished to give up Paris to Charles the Bad, King of Navarre; and in this street, also, Henri II. was mortally wounded in a tournament by the Comte de Montgommery. This was in 1559. No. 143 is the Hôtel Sully, the courtyard of which is worth visiting if one happens to be in the neighbourhood. At the end of the street on the north side is the Rue de Sévigné, in which still stands the house owned and inhabited by the famous marchioness during the last twenty years of her life. (*See* CARNAVALET, HÔTEL DE.)

***Rue St. Denis.***—From the earliest *times this has been* a very important street in the town of Paris. For many years past business has been active here; but the commerce now carried on is brisk chiefly among the retail dealers. But in the Boulevard de Sébastopol, a large and modern street, running close by in a parallel direction, the shops are more important, and here there are many houses known chiefly for their wholesale business. In any demonstration of national rejoicing the good folk of the Rue St. Denis are among the most eager to show their enthusiasm; and on the 14th July, 1880 and 1881, no street in Paris was more thickly adorned with flags, Chinese lanterns, and other decorations than the Rue St. Denis. There are no large open spaces in this district, but wherever it was possible to find anything of a "Square" or a "Place" the lads and lasses, men and women, boys and girls, would dance together and enjoy themselves with all the ardour common to those who mean to enjoy their holiday when the holiday comes.

The Rue St. Denis now begins at the Place du Châtelet, and runs north, or north by north-east, as far as the Porte St. Denis, on the Boulevard of the same name. The street has been extended by slow degrees. It was so called because the pilgrimage to the tomb of St. Denis, instituted in the 5th century by Sainte Geneviève, the patron saint of Paris, always passed along a road where we now see the present Rue St. Denis. But this name was not really acquired until the end of the 12th century, and then it applied only to quite the commencement of the present street. The Rue St. Denis attained its full length in the reign of Louis XIV.

It was also along this thoroughfare that kings and princes used to make their solemn entry into Paris. The most memorable occasions were the entry of Isabelle of Bavaria, the wife of Charles VI., and also the entry of Louis XI. The different streets along which the monarchs passed were carpeted all the way as far as Notre Dame; th

atmosphere was made redolent with scented water; wine, hypocras, and milk, we are told, ran from every fountain.

The Rue St. Denis is not proportionately so important now as it was five or six centuries ago; but among the streets of Paris it has always held its own as being busy, prosperous, and good-humoured. One would say that the people here have always been essentially Parisian, and that a countryman coming to Paris would hardly establish himself and his trade in the Rue St. Denis by mere accident. In this street Beaumarchais was born, and he certainly was not wanting in that quick wit, in the possession of which the Parisians like to think themselves the greatest masters in the world.

**Rue St. Honoré.**—This street commences now with the Rue des Halles, a comparatively new street leading from the Place du Châtelet to the Halles Centrales, and goes westward as far as the Rue Royale. From the Rue Royale the Faubourg St. Honoré, a different street, mentioned above (*see* also FAUBOURGS), extends as far west as the Avenue Wagram, near to the Arc de l'Étoile. The Rue St. Honoré or portions of it have borne different names in the history of old Paris. It will be enough, therefore, to mention briefly some of the main changes. In the reign of Philippe Auguste, towards the end of the 12th century, the Porte St. Honoré stood not very far from the present omnibus entrance into the Place du Carrousel from the Rue de Rivoli. That point was then, and for many years to come, the extreme western limit of Paris, on the right bank of the Seine. But inside the fortifications the Rue St. Honoré did not then exist. In the last year of the reign of Charles V., in 1380, the fortifications round Paris were extended; and in the first half of the 17th century, under Louis XIII., the Porte St. Honoré stood at the end of the present Rue St. Honoré, at the right angles formed by that street and the Rue Royale. In 1450 we find the name Chaussée St. Honoré. The present name was not given until after that date, and it applied only to a portion of the present street. In 1732 the Porte St. Honoré, where we now see the Rue Royale, was pulled down, and the quarter beyond, which from being a suburb of Paris had in fact become part of the town, was still called by its old name, Le Faubourg St. Honoré. That name is still preserved.

The Rue St. Honoré presents different aspects. Quite at the beginning of the street, at the east end, we are near to the Halles, and therefore the street partakes somewhat of the character of the great market. Not until the Palais Royal and the Place du Théâtre Français are passed does the Rue St. Honoré become what one might call one of the good streets of Paris. From the Église St. Roch to where it terminates as it meets the Rue Royale at right angles, we see the best portion of it, or that portion in which are the best shops. The Rue St. Honoré is one of the most generally cosmopolitan streets in Paris. Many people would be able to find in it all the necessaries of life they are likely to require; and it is probable that if the Faubourg St. Honoré be added to it, that almost any man or woman need never go elsewhere to look for anything ordinarily kept for sale in shops.

**Rue St. Jacques.**—A great many volumes have been written concerning things that have taken place within a few yards of either side of the Rue St. Jacques, and of the people who were the chief actors in the scenes; but as most of these events were religious or theological, it will be enough now to mention the names of institutions long since past and gone. At present the Rue St. Jacques begins at the juncture of the Rue Galande and the Rue St. Séverin on the south side of the river, in a line with the bridge known as Le

Petit Pont; and it extends in a southerly direction for about a mile and a half, until the Boulevard de Port Royal separates it from the Faubourg St. Jacques. It is said that at the time of the Romans there existed a thoroughfare where we now see the present street. It was then called the *Via Superior*. This fact is a little curious, for it will account for the rather strange-sounding name (La Rue d'Enfer) once given to a street constructed upon a somewhat lower level. The first part of the Rue d'Enfer has since been transformed into the present Boulevard St. Michel, which runs parallel with the Rue St. Jacques; the lower or more southern portion of the older street has been called by a different title. But it is more than probable that its terrible name was only a corruption of the Latin words *via inferior*, used in contradistinction to the *via superior* of the present Rue St. Jacques. There is still a Boulevard d'Enfer. It runs in a north-west direction from the Place Denfert Rochereau to the Boulevard Montparnasse; it is therefore in the same quarter of the town as the old street of the same name. The Rue St. Jacques is an ancient street, and in past centuries was called by various names, all being taken from the Chapel St. Jacques, where the Dominican friars, afterwards called *Jacobins*, had established themselves in 1218.

The Val de Grâce, founded by Anne of Austria, still exists, for the military hospital is still an active institution. The church is spoken of elsewhere in its proper place. Among the institutions which no longer exist, perhaps the most famous was the monastery of Port Royal. That monastery was built upon the site where now stands the Hospice de la Maternité, in the south-west angle formed by the Rue St. Jacques and the Boulevard de Port Royal. The Jacobin convent, suppressed in 1790, stood on the site where is now the Rue Cujas. The Chapelle St. Yves, also suppressed in 1790, was closely contiguous to the Sorbonne. The Ursuline convent, suppressed in 1790, stood where we now see the Rue des Ursulines. Les Carmélites stood on the site of the present Rue du Val de Grâce. This church and the crypt underneath were both very old, and it was otherwise notable for its decorative ornaments. There were many pictures by Philippe de Champaigne and by Lebrun; and there were also fine statues by eminent sculptors. There were names well known in the French history of the 17th century inseparably connected with this convent: Mademoiselle du Vigean, whom the great Condé would fain have married but for his father's opposition; Madame de Longueville (Condé's sister), the chief heroine of the Fronde; and Mademoiselle de la Vallière, whose painful story we all know. In the church were buried the Duc de Montausier; also his wife, who had been the celebrated Julie d'Angennes, the daughter of Madame de Rambouillet; the historian Varillas; and Turenne's heart. Other religious communities occupied ground in the immediate neighbourhood of the Rue de St. Jacques.

The street is not now specially interesting; but until twenty or twenty-five years ago it was an important thoroughfare through this part of Paris. The making of the Boulevard St. Michel has taken away from the dignity of the once famous Rue St. Jacques.

**Rue St. Martin** extends now from the Quai de Gesvres to the juncture between the Boulevard St. Martin and the Boulevard St. Denis, where stands the Porte St. Martin. Before the year 1851 this street began at the juncture between the Rue des Lombards and the Rue de la Verrerie. The Rue de la Planche Milray and the Rue des Arcis, two *ruelles*, or slums, which led upwards from the river, have since disappeared, and the thoroughfare which bore those two names has been widened and made part of the Rue St. Martin. This street took its name originally because it led to the

abbey of St. Martin des Champs, where now stands the Conservatoire des Arts et Métiers. In 1231 it was called Rue St. Martin des Champs, though it led only as far as the present Rue Grenier St. Lazare, where stood then one of the gates of the town. In 1418 it was extended farther, and under the reign of Louis XIII., two hundred years later, was again extended as far as its present northernmost limit. A little way up this street, on the right-hand side, is the Église St. Merri.

In a house in this street, more than in any other one place, was planted the seed of the French Academy. Valentine Conrart, whose prudent silence Boileau would have us imitate, here opened his rooms once a week to nine gentlemen, who used to talk and amuse themselves after their own fashion, until the autocratic Richelieu heard of what they were doing, and bid them form themselves into a company. Also in the 17th century, and only a few years later, another institution of a different kind was established in the Rue St. Martin. The first public carriages in the streets of Paris stood in the yard of a house known by the signboard St. Fiacre. Hence we probably get the derivation of the word *fiacre*, the equivalent to our street-cab. Between the Rue St. Martin and the Rue Quincampoix there is a dingy-looking passage, called Le Passage Molière, because one Boursault, a member of the Convention Government of 1792, had founded a small Théâtre Molière there in that year. It does not appear that the success of this theatre has ever been brilliant.

**Russia.**—*Embassy*, 79, Rue de Grenelle, St. Germain. *Omnibus Routes*, Rue de Bellechasse and Rue du Bac; *Tramway*, Boulevard St. Germain; *Station de Voitures, near where the Rue de Bellechasse crosses the Boulevard St. Germain.*

*Consulate.* Same address.

**Russian Church, The,** is in the Rue Daru, a small street on the north-east side of the Arc de l'Étoile, leading out of the Faubourg St. Honoré, on the right-hand side going up the street; and also lying between the Boulevard de Courcelles on the north and the Avenue Hoche on the south side. The shape of this church is like that of a Greek cross—a cross in which the four branches are of equal length—the style of architecture is more Byzantine than European. The church is yet new, and the blaze of gilding is very plainly seen. The inside of the church is very richly decorated, and some of the paintings are good. The mass is said in Russian every Sunday morning at 11 o'clock. Visitors are allowed to see the church on Sundays and on Thursdays, from 3 till 5 o'clock, unless in case of bad weather, or unless a special service is being performed in the church.

*Omnibuses*, Place Wagram, on one side of the Rue Daru, and on the other side in the Faubourg St. Honoré; *Tramways*, Place Wagram and Avenue de Friedland; *Station de Voitures*, Boulevard de Courcelles, at the corner of the Place Wagram.

**Saint Denis.**—The only object of interest to travellers at St. Denis is the old abbey church, dating from the 12th and 13th centuries; and for those who are fond of ecclesiastical architecture that is very well indeed worth a visit. (For modes of locomotion to and from Paris, *see* end of this article.)

Like other very old buildings, the abbey of St. Denis has, of course, its legend. About the year 240 A. D. a Christian woman, Catulle or Catulla, carried off the bodies of St. Denis and of his two companions, and secretly buried them in the middle of a field which she herself owned. She then placed a large stone over the place where the bodies lay. Two hundred years later Ste. Geneviève, the patron saint of Paris, built a chapel round this tombstone, and in 636, Dagobert, king of the Franks,

replaced the chapel by a church, and built also a convent, around which houses gradually spread themselves. Thus grew the village or the town of St. Denis. Dagobert was buried in the church he had built, and St. Denis has since served as the burial-place of the French kings. Nothing of Dagobert's church, nor of Charlemagne's, built a century and a half later, and which may have been only a restoration, is now remaining. In 1137, the abbé Suger, minister of Louis VII., resolved to build a new abbey. The crypt and the chapels in this abbey, as built under his orders, are still standing; the west front with its two towers date probably from the latter part of the 12th century. Suger had wished that this abbey should present a military appearance, and perhaps his ideas were carried out after his death, for even at this distance of time the towers on each side of the west front, and those on the north side of the church, resemble the towers of a fortified castle. In these very early days stout defence was as necessary to protect a church as the stronghold of a feudal baron; for in the 9th century the two churches in Paris, St. Germain des Prés and St. Germain l'Auxerrois, were both frequently ravaged by the Norman pirates. It was originally intended that the church at St. Denis should have six towers, and three of these we may now see outside the church upon the north side.

The west front of the abbey is peculiarly interesting. It was built at the end of the Norman period in architecture; some of the arches over the windows are semicircular and others are slightly pointed. We thus see the Norman and the early French placed side by side, as though the architects or masons of those days were uncertain what form to give to their work. The church of St. Germain des Prés is often cited as a noteworthy instance of this transition period; but the abbey at St. Denis is, at least, quite as remarkable.

The two first arches inside the church, as we enter from the west front, belong to the first period of Early French architecture; they form a sort of vestibule to the church, and were built in the 12th century. The nave was built in the 13th century, during the reigns of Louis IX. and Philip the Bold. There is a single aisle on each side of the nave; the pillars dividing the nave from the aisles show several perpendicular mouldings, and they bear small ornamental decorations; otherwise they are plain. A handsome triforium, showing stained-glass windows, with twin trefoil arches, runs nearly all round the church, and these arches are everywhere uniform. The stained glass in the triforium and clerestory is modern. The only old glass in the church is in the apse; there are here six windows in which the glass dates from the 12th century. The clerestory windows are divided into quartets, or four windows between each main archway. These are subdivided into two twin windows enclosed in a smaller arch, and over the two twin windows there is a small rose window; over the two small rose windows, placed side by side, there is a larger rose window. In each of the transepts there is a very large round or rayonnant window.

As in other abbey churches, the choir at St. Denis was placed in the last bays of the nave; it filled the whole of the cross of the church and the first bay of the apse. There was once a large screen dividing the chancel from the nave; and this had been preserved until the beginning of the 17th century. Upon this screen there was carved in stone the history of the lives of St. Denis and of his companions; it is said that the screen was destroyed by the Huguenots.

In the apse of the church are the tombs of the kings of France. These are shown by the custodian of the church, and so also the Trésor. Some of the statuary and the sculpture upon the tombs is very good and is worth examination. The whole of

tomb raised to Dagobert, the founder of the church, is fine, and is very richly ornamented.

*Tramway* is perhaps the best way of going from Paris to St. Denis. The journey is about an hour each way. (See TRAMWAYS Nos. 38 and 40). On the tramcar No. 38 there is no seat above, there is standing room on the platform, but this is uncomfortable. If you go by this car ask to be set down at the Rue de Compoise; by the other line you may go on to the end of the journey. *Railway* from the Gare du Nord, or from the Gare St. Lazare. This latter line, though starting from a more central part of Paris, takes an hour to reach St. Denis instead of fifteen or twenty minutes from the Gare du Nord.

**Saint Germain.**—In the 11th century the kings of France had a royal castle at St. Germain; and at that time there were also there a monastery and a church, dedicated to the saint of that name. Louis VI. (called Louis the Fat) built a castle here in the first half of the 12th century, which was often used by the succeeding kings; and it was here that Baldwin II., Emperor of Constantinople, gave to St. Louis (Louis IX.) those treasures for the safe preservation of which that monarch built the Sainte Chapelle in Paris. In 1370 Charles V. built a castle at St. Germain, a small portion of which still remains. François I., who was very fond of hunting in the forest, restored the castle built by Charles V.; and he also enlarged it. Within a quarter of a mile of the old château, Henri IV. built a more modern residence for Gabrielle d'Estrées. Louis XIII. lived much at St. Germain, and there Louis XIV. was born; but the Grand Monarque did not like the place, for from the windows, or from the terrace, he saw the towers of the abbey of St. Denis, where the kings of France *had been buried, and he said he would be taken there early enough.* He spent *6,000,000f. on the château,* and then *left it for Versailles.* The château at St. Germain served, as we all know, as a residence for James II., king of England, when he had to leave England. During the Revolution, St. Germain was used as a prison, and from 1830 to 1853, as a military penitentiary. Napoleon III. restored it, and installed there a museum of primeval antiquities. The forest of St. Germain is still one of the finest in France, in spite of its close neighbourhood to Paris. The gardens near to the palace were begun under François I.; they were much enlarged by Lenôtre, under Louis XIV.; the basins and the fountains were added in the middle of the last century.

**Salon, Le.**—By this term is meant, in Paris, the annual exhibition of modern paintings, sculptures, and drawings, corresponding to our Royal Academy exhibition in Burlington House. This French exhibition is always held in the Palais de l'Industrie, in the Champs Élysées. The Salon in Paris is opened about the same time as our exhibition, but it does not remain open so long a time. In the years 1880 and 1881, at the end of seven weeks the doors of the Palais de l'Industrie were closed. On Sunday there is no charge demanded of visitors; on Friday the charge is 5f.; other days 1f. after 12 o'clock, and before 12 o'clock 2f. The number of pictures exhibited in the French exhibition is much greater than is the case in London. In 1880 there were nearly 6000 pictures, drawings, and pieces of sculpture; but in 1881, owing to new regulations, the total number was reduced to 4366, and of these 2448 were oil-paintings. In the placing of these pictures in the different rooms, the French authorities proceed upon an alphabetical method, following the artists' names, and if any precise method is to be adopted, this plan may be as good as another.

*Omnibuses*, Champs Élysées; *Tramway*, Quai de la Conférence; *Station de Voitures*, at the bottom and at the top of the Champs Élysées.

**San Marino,** Republic of.—*Consulate*, 38, Rue de la Tour, at Passy. *Omnibus Routes*, Rue de la Tour and Boulevard Delessert; *Tramway*, Boulevard Delessert; *Station de Voitures*, Boulevard Delessert, commencement of Rue de la Tour.

**San Salvador.**—*Legation*, 20, Rue Fortuny. *Omnibus Route*, Boulevard de Courcelles; *Tramways*, Boulevard de Courcelles and Avenue de Villiers; *Station de Voitures*, Avenue de Villiers.

*Consulate*, 46, Rue Châteaudun. *Omnibus Route*, Rue Châteaudun; *Tramway*, Rue Taitbout; *Station de Voitures*, Rue Châteaudun, corner of Rue Laffitte.

**Sapeurs-Pompiers.**—These men perform in Paris the same office as does our Fire Brigade in London; but in Paris the whole corps forms a part of the paid infantry of the army. The different regiments are under the threefold control of the Minister of War, of the Minister of the Interior, and of the Préfet de Police. The immediate measures for preventing fire are regulated by the Préfet de Police; the Minister of the Interior is concerned only with the fiscal arrangements; the rest is left under the supervision of the Minister of War. The intention is to make the whole service subject to military law, and in some cases a man may be transferred from the service of the sapeurs-pompiers into the line; he is then replaced by a soldier from the line of his own rank. All the men have to go through gymnastic exercises to train them and fit them for active service. The regiment of the sapeurs-pompiers is composed of a staff, a smaller staff, and of two battalions, forming twelve companies; it is commanded by a colonel. The whole corps is fixed at 1556 officers, sub-officers, corporals, and sapeurs-pompiers; of these 58 are officers, and 1498 are sub-officers, corporals, and soldiers. The town of Paris bears the expense of its own regiment, and the regiment is recruited exclusively from soldiers taken from the infantry of the army. The nomination to the rank of corporal is made by the colonel of the regiment; to the higher grades all the appointments must have official sanction. Physicians are attached to this regiment as to other regiments in the army. There is also a treasurer appointed by the head of the State, upon the recommendation of the Minister of War. As regards retiring pensions, rewards, etc. the sapeurs-pompiers are treated in the same way as men in other branches of the army. Each of the twenty arrondissements in Paris contains from three to five stations, where a certain number of sapeurs-pompiers are posted, and they are of course bound to be always in readiness to serve at a moment's notice. It is easy to put anything down upon paper, but the efficiency of a service such as this cannot be tested until an occasion unfortunately arises. In the spring of the year 1881, a fire broke out in the large shop known as "Le Printemps" (such a shop as Whiteley's or Mecking's in London), situated at the corner of the Rue du Havre and the Boulevard Haussmann, near to the Gare St. Lazare, and the place was completely destroyed owing to want of water. There was in the newspapers at the time a great outcry against the maladministration in the system; other fires happened soon afterwards, and now it is probable that the necessary requirements are more strictly scrutinised.

**Seine, The.**—Like many other words, the supposed derivations of the word Seine are multiple. Ordinarily it is supposed to have come from the Celtic *squan*, a serpent, because of its tortuous windings; and the Romans latinised squan into Sequana.

The Seine rises in the department of the Côte d'Or, not very far from Dij It is there 471 mètres above the le

are double aisles all round the church, in the apse, as well as on each side of the nave. The arches at the back and at the sides of the altar are round, and appear to have been added later, though above the round arch we see the trace of the original pointed arch still remaining; and in the lower part of the nave, below the pulpit, on one side, and below the banc d'œuvre on the other, the pillars are not the same as in the other parts of the church. These lower pillars are the oldest in date. They are round, and they bear very low ornamental chapters. There is no triforium, but there are two rows of clerestory windows. These windows are decorated, each row is slightly different in form, but each belonging to the same epoch. They have the same pointed arches as we see in the lower part of the nave. In the upper row of clerestory windows, the windows are of stained glass; and there is some modern stained glass in the church on the right-hand side of the nave. Throughout the church the general style of architecture is much the same (except that in the choir), though there be differences in the formation of the pillars, and these differences are seen principally in the apse. Important alterations took place in the choir in the 17th century. In St. Séverin was placed the first organ heard in a church in Paris. Outside the church there is a single ornamental doorway. On the left there is a large and handsome square tower; the upper portion has a deep slanting roof, and at the top of this there is an octagonal lantern. On the top of this tower there was once a curfew bell, indicating the hour when the good folk in the university quarter of Paris were made to put out their lights.

*Omnibuses*, Place St. Michel; *Tramway*, Boulevard St. Michel; *Station de Voitures, Boulevard St. Germain.*

**Shops, General Aspect of** (for separate indications, see TRADESMEN).—The tradespeople in Paris certainly possess the knack of knowing how to arrange the things in their shop-window so as to captivate the public eye; they know how to put their best foot foremost and to make the most of what they have got. Their mode of disposition, both as to form and colour, is often singularly happy. When we go into a town for the first time we endeavour to form to ourselves an idea of the place in a great measure from the shops. A whole almanack of Poor Richard's maxims will not hinder us from trusting to appearances. Every trade must put forth its signboard, for by that it is known; it is our business to endeavour to read the signboard as well as we can.

Good shops may be found in most of the streets in the central quarters of Paris; but, as a rule, for people who wish to go shopping the principal boulevards are not the best places, though there are some very good shops on the Boulevard des Capucines, on the right-hand side of the way going from the Madeleine eastward. In the Rue St. Honoré, from the Église St. Roch to the end of the street, where the Rue Royale divides it from the Faubourg St. Honoré, good shops may be found; also in the Faubourg St. Honoré, from the Rue Royale as far as the Élysée. There are good shops in the Rue de Richelieu, principally at the end nearest to the boulevard. In the Rue de la Paix the shops are usually good. In the Avenue de l'Opéra shops of the best kind are not so numerous as one might perhaps be led to expect; but the street is as yet new, and tradesmen are naturally unwilling to move into a new street where the house-rent is high, unless they feel sure of compensating advantages. We all know so well that we do not need to be reminded, that good shops are dear. Good shops are dear in London, and in Paris they are dearer still. You are more likely in London than in Paris to get your money's value for things for which

you pay dearly; but as regards cheap articles, the comparative cost in the two capitals will depend, more than in the case of the higher-priced goods, upon their actual cost to the seller. Shoddy—supposing the word to mean an article, of no matter what kind, that is not what it pretends to be—is sold all over the world; the secret is in knowing how to make it pass. There are many so-called woollen goods, perhaps of English manufacture, such as men's underclothing, sold in Paris at prices so low that in them any large admixture of wool is impossible. When we see men's merino vests marked at 3f. 60c. and merino socks at 1f. 40c., we may feel tolerably sure that the wool must be of indifferent quality. If a gentleman wishes to buy for himself warm woollen clothing, and he does not know wool when he sees it, let him if possible get his wife or his sister to make his purchase. In many of the shops in Paris there are English goods advertised in the windows. The habit has become partly one of fashion, for people are often tempted to buy goods of foreign make. But, as a rule, the English glove or scarf that is sold in Paris for 5 or for 10 francs is not so good as the French glove or scarf at the same price. It wants no great knowledge of business to perceive that after the French tradesman has paid the import duty upon his goods, and allowed himself his fair profit, he cannot then sell English articles at the same price as French goods, if they are to be of equal value.

Co-operative stores have not become popular in Paris as in London; perhaps there is now no establishment bearing such a name. Shortly after the Avenue de l'Opéra was opened a co-operative company, selling principally the same sort of things as one would find in an Italian warehouse in London, did establish itself there, but without success. The rent demanded was high; and perhaps also the French domestic servants, when sent by their mistresses to buy the household provisions, could not succeed in doing their own little business at the same time—that is, in making for themselves a profit upon every article of food that they brought into the house. But if co-operative stores are not popular in Paris, monster shops are common enough, though in them provisions are not sold. Their large stock of articles is confined chiefly to wearing apparel, to furniture, and to dry goods of all sorts. The large grocer in Paris is a man of considerable importance. Once well established in certain quarters of the town, he may practically draw a line of greater or less circumference round his shop and say: Let none but a friend cross that line. If butchers' shops are not so common in Paris as in London it is because markets for the sale of meat have been so long established in Paris that people go there as much from routine as from choice, and also because they can purchase other articles of provisions under the same roof. Boots are things that we in England flatter ourselves we make much better than the French. It may be that we do; also our tradesmen charge more money for them. Ladies' thin boots or shoes are not here considered, for they do not wholly come within the province of the leather-handling bootmakers. In these boots or shoes we often see fine and delicate work extremely well done, and they are usually better finished than similar boots or shoes made in London. French boots of all kinds have generally higher heels to them than is customary in England; the idea perhaps is that the boot therefore looks smarter; but few men whose business leads them to walk much will long continue to wear high-heeled boots. Within the last few years laced boots for men have become much worn in Paris. This is probably an importation of English ideas which every-one may adopt or reject as they please.

**Siam.**—Consulate, 49, Rue de S
Pétersbourg. Omnibus Routes, Bo

vard des Batignolles and Rue de Clichy; *Tramway*, Boulevard des Batignolles; *Station de Voitures*, Boulevard des Batignolles.

**Sight-seeing, A Word on.**—There are people who, when they go abroad, think it their duty to see everything. They will get up and be dressed ready to start at any hour of the morning, provided that hard work is to be the order of the day. Museums are their delight, for they are then instructing their minds; the midday meal is voted a bore because of the hour wasted; at two o'clock, when they are somewhat refreshed in spite of themselves, they begin again, and then do their hard walking; the latter part of the afternoon is made terrible with fatigue; and at last, after dinner, kind nature takes matters into her own hands, and sends them half whimpering off to bed. These are quite the most estimable people in all the world, they are always conscientious, and their virtue is boundless. But by getting too much, do they get their money's worth? Is not an hour and a half in a picture gallery, if the brain be used and be actively at work, more likely to be serviceable than three hours of the same labour? Unless travellers are working for a competition examination, and wish to cram themselves as a Strasbourg goose is stuffed for making *pâté de foie gras*, the question may be worth considering. There are other tourists who when they take their holiday leave home with the avowed intention of doing nothing. The worst of doing nothing in Paris is that it costs so much money. Twenty francs will melt in your pockets before you can touch them; and if twenty, a hundred.

The cost of sight-seeing in Paris varies so very much according to the views and the pocket of the seer, that it is impossible to give a very definite idea of the probable expense of a week devoted to "doing" Paris. But so much information is given in this book, under such heads as RESTAURANTS, HOTELS, CABS, THEATRES, BOUILLONS, etc., that we think readers of this Dictionary, even though their knowledge of Paris may be but small, will have little difficulty in arriving at a very fair estimate of what will be necessary for their own particular cases. Ladies, it may be noted, may live in Paris as cheaply as gentlemen. Omnibuses are used by French ladies, and English lady tourists need have no Mrs. Grundy scruples as to going into the Duval Établissements de Bouillon.

Sometimes upon the Continent one meets with Englishmen who seem to have invented new manners for the occasion, and whose new manners are peculiarly disagreeable. These men think it well to make themselves known, to make their presence felt in a room or in the street, as though they were asserting their claim to a right of ownership. They may be legally entitled to throw about their arms and their legs in a public place, or talk and laugh with unnecessary loudness, even though they be ridiculous or distasteful to others by their self advertisement.

**Skating.**—During the last twenty years or more, perhaps, the words "Old Jack Frost Floored" may have been read upon the windows of certain shops in London; but old Jack when he does come has more followers in one week than can be got together in a year of weeks upon the most nicely constructed hand-made skating-ground. Rink skating has somewhat fallen into disfavour; the amusement given did not prove so great as was at first expected, and has therefore ceased to please. A few years ago indoor skating was thought to be a very good exercise. Establishments for this purpose were erected both in London and in Paris; but now they are forgotten, at least in the public mind. When real good honest ice does come the two lakes in the Bois de Boulogne, a little way outside Paris, are crowded; not so thickly as

the Serpentine in London, perhaps, but still a goodly collection of people flock together to enjoy a pleasure that may be gone from them to-morrow. Some go to skate, others go to slide, and others go to look at the fun. The other pieces of water in the parks inside Paris are so small that unless a man be a great adept at cutting the figure 3 he will find that the trouble of going and returning is almost greater than the pleasure obtained. (For means of access to the lakes, *see* BOIS DE BOULOGNE.)

At the risk of interfering with other people's affairs it may be mentioned that many a cold or sore throat might be avoided after an afternoon upon the ice if people would walk at least a portion of the way home. In our excitement we forget the chill dampness that comes from a large sheet of ice; and a little extra fatigue that evening is more honourable than arrowroot and late breakfast in bed the next morning.

**Societies, Learned.**—The following list of societies are those authorised and protected by the Government in France. Were all the societies in Paris given the number would be legion multiplied.

ACADÉMIE NATIONALE, AGRICOLE, MANUFACTURIÈRE, ET COMMERCIALE, 41*bis*, Rue de Châteaudun. Founded in 1830. There is here only one class of membership; all pay an annual subscription of 30f.

JARDIN ZOOLOGIQUE D'ACCLIMATATION DU BOIS DE BOULOGNE, at Neuilly.

SOCIÉTÉ ASIATIQUE, in the Palais de l'Institut. Founded in 1822. The number of members is unlimited. A candidate for admission must be proposed by two members. Annual subscription, 30f.

*SOCIÉTÉ CENTRALE D'HORTICULTURE DE FRANCE*, 84, Rue de Grenelle St. Germain. Founded in 1827. There is a body of lady patronesses belonging to this society.

SOCIÉTÉ D'ACCLIMATATION, 19, Rue de Lille. Founded in 1854. This society is composed of more than 2500 French and foreign members. Every candidate for admission must be proposed by a member.

SOCIÉTÉ D'ANTHROPOLOGIE DE PARIS. Founded in 1859. The number of members is unlimited. There are now a few honorary members and nearly 500 titular members, 85 foreign associates, 68 national correspondents, and 90 foreign correspondents.

SOCIÉTÉ D'ENCOURAGEMENT POUR L'INDUSTRIE NATIONALE, 44, Rue de Rennes. Founded in 1801. A candidate must be proposed by a member.

SOCIÉTÉ DE CHIRURGIE, 3, Rue de l'Abbaye. Founded in 1843. There are different classes of members: titular, national, honorary, and associates and foreign correspondents.

SOCIÉTÉ DE L'ÉCOLE NATIONALE DES CHARTES.—Formed from the old scholars of the École des Chartes, and decreed to be of public utility in 1854.

SOCIÉTÉ DE GÉOGRAPHIE, 184, Boulevard St. Germain. Founded in 1821. The number of members is unlimited; at present it is over 2200. A candidate must be proposed by two members, pay 25f. as a diploma, and an annual subscription of 36f.

SOCIÉTÉ DE L'HISTOIRE DE FRANCE, in the National Archives, 60, Rue des Francs Bourgeois. Founded in 1833. The number of members is unlimited; there are now more than 700.

SOCIÉTÉ DE LÉGISLATION COMPARÉE, 44, Rue de Rennes. Founded in 1869. The number of members is unlimited; there are now nearly 1000. Foreigners, as well as Frenchmen, may be admitted; but a candidate must be proposed by a member and accepted

the Council of Direction. Annual subscription, 20f.

SOCIÉTÉ DE MÉDECINE PRATIQUE. Founded in 1808. This society is, in fact, a meeting of physicians, surgeons, and other learned men.

SOCIÉTÉ DE STATISTIQUE DE PARIS, 84, Rue de Grenelle St. Germain. Founded in 1860. Annual subscription, 25f.

SOCIÉTÉ DES ÉTUDES HISTORIQUES, 40, Rue Gay Lussac. Founded in 1833, and reconstituted in March, 1872. To be a titular member a candidate must be the author of a printed book, and be proposed by two members. To resident members the subscription is 20f. annually.

SOCIÉTÉ FRANÇAISE DE STATISTIQUE UNIVERSELLE, 14 *bis*, Rue de Châteaudun. Founded in 1829. Annual subscription, 30f.

SOCIÉTÉ GÉOLOGIQUE DE FRANCE, 7, Rue des Grands Augustins. Founded in 1830. The number of members is unlimited. A candidate must be proposed by two members, and there is no distinction between Frenchmen and foreigners. Entrance fee, 20f.; annual subscription, 30f.

SOCIÉTÉ INTERNATIONALE DES ÉTUDES PRATIQUES D'ÉCONOMIE SOCIALE. Mairie of the 1st Arrondissement, Rue du Louvre. Founded in 1856. Members pay an annual subscription of 20f.

SOCIÉTÉ MÉTÉOROLOGIQUE DE FRANCE, 7, Rue des Grands Augustins. Founded in 1852. The number of members is unlimited. No distinction is made between Frenchmen and foreigners. A candidate must be proposed by two members. Diploma, 5f.; *annual subscription, 30f.*

*SOCIÉTÉ NATIONALE D'AGRICULTURE DE FRANCE, 18, Rue de Bellechasse. Founded in 1761,* reconstituted in 1803 and in 1878. The President of the Republic is *ipso facto* Protector of this society; the Minister of Agriculture is the honorary president. The society is composed of 52 titular members, 15 foreign members, 40 national associates, 150 correspondents for France, Algeria, and French colonies, and 50 foreign correspondents.

SOCIÉTÉ NATIONALE DES ANTIQUAIRES DE FRANCE, in the Louvre. The laws of the society were approved by a decree in 1829. This society has succeeded the former Celtic Academy. There are 45 resident members, 10 honorary members, and an unlimited number of French and foreign correspondents.

SOCIÉTÉ PHILOTECHNIQUE. Founded in 1795. There are 60 resident members, 30 free associates, 15 honorary members, besides French and foreign correspondents.

SOCIÉTÉ POUR L'INSTRUCTION ÉLÉMENTAIRE, 14, Rue du Fouarre. Founded in 1815. Members pay an annual subscription of 25f.

**Sorbonne, La,** is situated a few yards to the north of the Hôtel Cluny. You go up the Boulevard St. Michel, turn to the left along the Rue des Écoles, and the Rue de la Sorbonne is the second street on your right hand. Facing the Rue de la Sorbonne is or was the old building constructed by Richelieu, which the French Government have decided to pull down and build up again.

The Sorbonne was founded in 1252, by a learned doctor, one Robert Sorbon, chaplain to Louis IX. king of France, with the intention of bringing together a society of secular ecclesiastics who should live in common, who should have no other thought but study, and who should give instruction gratuitously. The school at once took the name of the *pauvre maison*, and the masters were called *pauperi magistri*. Letters patent establishing the foundation were granted

by the king in 1255; and four years later the pope Alexander IV. confirmed these by a brief, which bore the title: *Congrégation des pauvres maîtres de la Sorbonne.* From the earliest times the Sorbonne was known as a theological college. Theology and the Sorbonne, until the end of the last century, were synonymous. Dogmatic theology has usually proved less conducive than any other form of scholarship to make a man's brains of use to him, or to put money into his purse; and we need not be altogether surprised that the masters, who were at first poor and modest in their acquirements, should have become headstrong, despotic, and fierce against the progress of human learning. Such was the actuating spirit that guided the Sorbonne until the great French Revolution. The statutes of the Sorbonne were the same in 1790 as in 1290. A chronicler of the reign of Henri III. (1574–89) speaks of the Sorbonne as "thirty or forty pedants, besotted masters of arts." Half a century earlier the Faculty of Theology forbade the translations from Latin into French of *Les Heures de Notre Dame.* It was far from approving of the translation already made from the Bible and other books; the Holy Scriptures had been written and sanctioned in the Latin language, and in that language they ought to remain. Similar instances of this intolerance are, as we all know, common in other countries. But, at the same time, we must also remember that to the Sorbonne belongs the glory of having established within its walls the first printing-press known in Paris. This was about the year 1470. A hundred and fifty years later the Sorbonne possessed one of the finest libraries in Paris.

As already said, the object of the Sorbonne was to develop the importance of theological studies. The college has always formed a part of the University of Paris, but the connecting link between the two institutions grew to be gradually less firm. The congregation, that is the college, had at its head a *proviseur*, who had under his orders a *prieur*, entrusted with the general discipline of the place; there were four *docteurs*, who saw that the statutes were properly observed; and there were several *procureurs*, to whose care was given the particular administration, and the provisioning. Lectures were given, professorships were founded, and degrees of bachelors and of doctors were looked upon as marks of earthly glory. Every graduate was called a Sorbonniste. Degrees were not conferred until after long and very arduous preparation. The *thèse sorbonnique*, which every aspirant to a doctor's honour had to pronounce before the collected assembly, was considered as the greatest effort of human intelligence. It began at 6 o'clock in the morning and lasted until 6 o'clock in the evening! Now all this has become changed. During the revolution at the end of the last century, the Sorbonne was suppressed, and in 1808 the old college was given to the University of Paris. By a royal decree passed in 1821, the Sorbonne was henceforward to be used for the purpose of Public Instruction, and within its walls were established the Faculties of Theology, of Letters, and of Sciences. It was ordained that public lectures should be given upon these subjects; and now the Sorbonne is supposed to be the headquarters of the Academical University of Paris.

The lectures in the Sorbonne are free to anyone who likes to go. Women who wish to attend lectures go as a rule to the Collége de France. The course given by each professor begins usually in the early part of December, and lasts until July: there is an interruption at Christmas, and also at Easter. Each professor gives two lectures, of an hour's duration, in the course of a week; of these one is generally more abstruse or technical than the other, and consequently less numerously attended

People take their seats as they find them vacant, men walking along the benches, and passing between each other to reach a particular place. Some of the professors at the Sorbonne have made for themselves a reputation by their lectures, but as a rule the lectures are not printed after they are delivered. Men of note and of high ability are always selected, and the post is one that carries with it a certain distinction.

*Omnibuses* and *Tramways*, Boulevard St. Michel; *Station de Voitures*, Boulevard St. Germain, at the corner of the Boulevard St. Michel.

**Soupe à l'Oignon** and **Soupe au Fromage.**—A "soupe à l'oignon" means a bowl of soup or broth made chiefly of cabbage and onions, although the latter do not seem to preponderate very strongly, a good many slices of bread, and a considerable quantity of hot water. The "soupe au fromage" is made of the same receipt, with a plateful of grated cheese added; and the cheese will be found to be a very considerable adjunct. To over-delicate ears, and tastes exclusively aristocratic, the mixture may not sound tempting; but let no one cry out before he is hurt. These words written upon the panes of glass of a café have more than once had a comforting effect upon the mind of a hungry man as he has been returning home late in the evening. The frugal repast is soon prepared, but it will not probably be supplied at the best cafés in Paris; it may be had at most of the brasseries. The charge is usually 50c. or 60c.

**Spain.**—*Embassy*, 25, Quai d'Orsay. *Omnibus Route*, Pont de la Concorde. *Tramway*, Boulevard St. Germain; *Station de Voitures*, near to where the *Rue de Bellechasse* crosses the Boulevard St. Germain.

*Consulate*, 32, Rue Washington. *Omnibus Route*, Champs Élysées; *Tramway*, Avenue Friedland; *Stations de Voitures*, Champs Élysées and Avenue Friedland.

**Squares.**—It would be difficult to perceive the difference between those open spaces or small pleasure-grounds in Paris that are called or spoken of as *places* and those that are called *squares*. To a greater extent even than in the *places* there is usually no indication upon the walls or lamp-posts showing that this or that square has such or such a name. The Square des Arts et Métiers, for instance, is bounded on its four sides by four streets; the name is of course taken from the Conservatoire on the eastern side, but no visible nomenclature appears. The French mode of pronouncing the word "square" is to our ears a little singular. Phonetically, the word might be written "squahrr." The word "square" in the sense of an open space or garden, is unmistakably English, and has been adopted probably under the idea that a foreign word carries with it something of a euphonious sound. The idea of having *squares* in Paris became general during the Second Empire, and the first open space that was called by the new name was the Square Vintimille. This was in 1844. It was not until 1862 that this square came to be the property of the town of Paris. Let us now take the Paris *squares* in their alphabetical order. The *places* have already been given.

SQUARE CLUNY.—By this name is meant the garden belonging to the Musée de Cluny at the corner of the Boulevard St. Germain and the Boulevard St. Michel. Like other squares, it is open to the public.

SQUARE DE LA CHAPELLE EXPIATOIRE, or SQUARE LOUIS XV.—You may reach this square by going up the Boulevard Haussmann. It is on the left-hand side of the boulevard, between the Rue Pasquier and the Rue d'Anjou St. Honoré. The chapel of course has given the name to the square.

SQUARE DES ARTS ET MÉTIERS is between the Conservatoire des Arts et Métiers and the Boulevard de Sébastopol. It is also near to the Port St. Denis. The Théâtre de la Gaîté is in this square.

SQUARE DES BATIGNOLLES, close to the Station des Batignolles, on the Chemin de Fer de Ceinture, and between the Avenue de Clichy and the Avenue de Villiers. This is a large square, or small pleasure-ground, laid out for the comfort of people in the Batignolles quarter of Paris. There are trees, a small piece of water, and a lawn of grass; one can see that an attempt has been made to make the place look pretty. Children and others who go there might wish that their small playground was a little larger.

SQUARE DES INNOCENTS.—This square is a real rectangular square, and it takes its name from the celebrated fountain in the middle, called the Fontaine des Innocents. The small garden is enclosed by iron railings. It is situated at the south-eastern extremity of the Halles, and is bounded on the north by the Rue Berger, on the south by the Rue des Innocents, on the east by the Rue St. Denis, and on the west by the Rue Pierre Lescot.

SQUARE DES MÉNAGES.—This is a triangular-shaped open space, called usually by the people in the neighbourhood La Place du Bon Marché, because the large shop La Maison du Bon Marché forms the basis of the triangle.

SQUARE DU TEMPLE is opposite where the Rue Réaumur runs into the Rue du Temple. Within five minutes' walk from this square in a north-easterly direction is the large Place de la République.

SQUARE LOUVOIS is opposite to the entrance to the Bibliothèque Nationale in the Rue de Richelieu. It is about halfway between the Rue du Quatre Septembre and the Rue des Petits Champs, as each of these streets runs into the Rue de Richelieu.

SQUARE MONGE may be mentioned to distinguish it from the Place Monge —which, as a *place*, is unimportant—and because there is a line of tramways starting from the square, and one sees the words "Square Monge" written upon the notice-board. It is on one side of the Rue des Écoles, where the Rue Monge runs into that street. This is a small triangular piece of ground, and in the centre of the grass plot there is a copy of the well-known statue of Voltaire by Houdon, the original of which is in the foyer of the Théâtre Français.

SQUARE MONTHOLON.—As you go up the Rue Lafayette this square is on your left hand, about halfway between the Faubourg Montmartre and the Boulevard de Magenta.

SQUARE MONTROUGE is immediately south of the Cimetière Montparnasse, between the Avenue du Maine and the Avenue d'Orléans, which two avenues converge farther south in the Place St. Pierre.

SQUARE STE. CLOTILDE, so called from the church at one side of the square. It is between the Rue St. Dominique on the north and the Rue de Grenelle on the south, between the Rue de Bellechasse on the east and the Rue de Bourgogne on the west.

SQUARE ST. JACQUES.—This square owes its name to the well-known tower that stands inside the iron railings. It is situated between the Rue de Rivoli and the Avenue Victoria. It is close to the Théâtre and the Place du Châtelet, and is not far from the Hôtel de Ville.

SQUARE ST. PIERRE (Montmartre). —This is a rectangular square, situated south-east of the Cimetière Montmartre; it is also due north of the Boulevard Rochechouart, and south of the Égli

du Sacré Cœur, now in the course of construction. There is also a *Place St. Pierre*, at the southern extremity of Paris.

SQUARE VINTIMILLE, often called *Place Vintimille*, is an oval open space between the Rue de Clichy and the Boulevard de Clichy.

**Stamps.**—It may not be unnecessary to repeat under this heading, that postage-stamps are sold at all the bureaux de tabac as well as in the post-offices. The tobacco-shops have over the doorway a lamp with a red glass, and this may be seen both day and night from a moderate distance. Outside the shop there is also in a very great number of cases, though not in all, a letter-box into which a letter may be dropped; but as explained in the article on the POST OFFICE, the daily clearance is made from these small offices a little earlier than from the large post-offices.

**Statues.**—There are not very many statues seen in the streets or in the open spaces in Paris erected in honour of the most celebrated Frenchmen. It is probable enough that in a few years' time the number will be increased, as the desire for erecting statues is becoming common in all countries. In the summer of 1881 there was an equestrian statue of General Marceau placed for a few days in front of the Palais de l'Industrie, in the Champs Élysées, but its position there was only temporary, and its ultimate destination is not yet known. Perhaps the best equestrian statue in Paris is that of Henri IV. on the Pont Neuf.

BICHAT.—In the courtyard of the École de Médecine there is a statue in honour of Bichat, a man who had made for himself a great reputation, chiefly as *an anatomist, and who died in 1802, when he was only 31 years of age.*

*CHEVAUX DE MARLY.—See* CHAMPS ÉLYSÉES.

HENRI IV. — The well-known "Cheval de Bronze" has always been so closely connected in French social history with the Pont Neuf that it is spoken of in the notice of the Pont Neuf. (*See* BRIDGES.)

JOAN OF ARC.—This statue stands in the Place Rivoli, a small open space at the junction of the Rue de Rivoli and the Rue des Pyramides. The girl is represented straddling over her horse as though she were a man. She is standing bolt upright in her stirrups, and in her right hand she holds a lance. The general effect, in spite of a certain air of ease in the woman's figure, is somewhat comical; but the old chronicles tell us that in her day Joan of Arc was noted for her military bearing and for her good seat upon horseback. It is strange that in Paris and in London there are so few good equestrian statues. Perhaps in the two capitals there are not more than half-a-dozen that may fairly and reasonably be called good, both as regards the human figure and as regards the horse. If a cardboard model of this Joan of Arc on horseback were put upon the stage at a Christmas pantomime we should all laugh at it right heartily.

LA JUSTICE.—In the Place du Palais Bourbon, behind the Chambre des Députés, there is a symbolical figure representing Justice. A woman is seated holding a mace in her right hand; her left hand is placed upon a tablet. The statue bears the sculptor's name and the date—1852.

LA RÉPUBLIQUE FRANÇAISE. — There is a statue, a symbol of the French Republic, placed on the south side of the river, between the Pont des Arts and the Institut. A woman stands, holding in her right hand a long staff, with which she is protecting "La Constitution Française." Her left hand is laid on the top of a bundle of fasces, on the top of which there is a crown of laurels. The figure, as the emblem of the French Republic, of course wears

a crown. On the square pedestal are cut the two letters R.F. This statue was ordered by the Government of the last Republic in France, in 1848, but the sculptor had not time to finish it before the Coup d'État, and consequently before the change of Government. It remained hidden many years, and the deserving artist was at last remembered on the occasion of the Great National Fête-day, the 14th July, 1880.

LARREY.—There is a bronze statue of Larrey within the iron railings in front of the church Le Val de Grâce. Larrey was a celebrated surgeon, and he followed the French armies through nearly all their campaigns under the First Empire. Napoleon had a very high opinion of him. He died in 1842. At the base of the statue, upon the four sides, there are four bas-reliefs representing Larry attending to the wounded upon the field of battle.

LE LION DE BELFORT.—Place Denfert Rochereau. In the middle of this open space there is the figure of a lion placed, in bold defiant attitude. He is represented in a position of defence, half crouching and half resting upon his fore-paws, and seems to say: "Let him who dare come near me." The bust is made to resemble, curiously enough, the figure of a man.

LOUIS XIII.—In speaking of the Place des Vosges it is said that there is there a statue of Louis XIII. on horseback. Fortunately the pusillanimous king is well surrounded by chestnut-trees, for as a work of art this statue is not remarkable. The horse was executed by one artist and the man by another. But in old days, at the time when the Place Royale, as it was then called, was one of the centres of the fashionable world of Paris, there was there an equestrian statue of Louis XIII., erected by Richelieu's orders in 1639. It was said that this statue was a caricature, for the horse was magnificently sculptured, while the king was made to appear ridiculous. Richelieu had caused to be written upon the pedestal: "To the glorious memory of the invincible Louis the Just." Poor Louis XIII.! He was the son of a great man, the father of a great monarch, and he was ruled by a great minister. There are some men as to whom posterity will always be unkind; but, like his English contemporary, James I., he has deserved to be forgotten. Such as it was, the old statue was pulled down in 1792, a fountain was put in its stead, and that was replaced in 1828 by the man on horseback that we now see.

LOUIS XIV.—In the Place des Victoires there is a statue of Louis XIV. on horseback, dressed in the costume of a Roman emperor. The monument seems a heavy one, but there are few equestrian statues that are in all ways more satisfactory. On each side of the pedestal there is a bas-relief, one of which represents the Passage of the Rhine; in the other Louis is distributing military rewards to the army. Even Louis XIV. was not spared by the revolutionists of 1792. There had been in this same place a statue of Louis XIV., erected in 1685 by the Duc de la Feuillade; but the fanatics overturned this statue, as they had overturned the statues of Louis XIII. and of Henri IV. Cannons were then the order of the day, and the bronzes were melted. A wooden pyramid was afterwards erected on which were written the names of all the citizens killed in Paris on the 10th of August. The wooden pyramid was of course soon taken down, and Napoleon wished that General Desaix should be here represented. This was in 1806. In 1814 the General in his turn was melted to make another Louis XIV. The present statue dates from 1822.

MOLIÈRE.—*See* FONTAINE. MOLIÈRE.

MONCEY, MARSHAL.—In the Place de Clichy, at the top of the Rue de Clichy, there is a marble statue bear

on the pedestal an inscription to the effect that the statue was erected by the town of Paris, in the year 1869, in memory of the defence of Paris by Marshal Moncey on the 30th March, 1814, at the Barrière de Clichy.

NEY, MARSHAL.—There is a statue of Marshal Ney in the Carrefour de l'Observatoire between the Observatoire and the Jardin de Luxembourg. On the 10th of November, 1815, he had been brought before a council of war, and was declared to have been incompetent; he was convicted of high treason against the State, and on the 7th December was shot upon the spot where a bronze statue is now placed in his honour. The statue was erected in 1854.

PASCAL.—*See* TOUR DE ST. JACQUES.

**Steamboats.**—There are three lines of steamboats that ply up and down the Seine, inside and a little way outside Paris, for the convenience of the public. In indicating the various stations the point highest up the river will be mentioned first.

1. LES BATEAUX MOUCHES (the fly boats) are the smallest, and they are brown in colour. They start every five minutes from the Pont de Bercy, and will take one as far as the Pont d'Auteuil for 10c.

2. LES HIRONDELLES (the swallows) are rather bigger, and they are painted white. They start every fifteen minutes from Charenton, outside Paris, and go as far as the Pont d'Austerlitz. The fare is 10c. In the winter both these lines of steamboats continue their service with the same regularity as in the summer months, unless when the traffic on the river is impeded by ice.

3. There is another line of HIRONDELLES *starting from the* Pont Royal *and going past St. Cloud as far as Suresnes. These boats run only from April to the end of September.* The charge is 30c. on ordinary days and 50c. on Sundays and fête-days.

On all of these boats there is a saloon and fore-cabin to afford shelter in case of rain or wind.

**Streets, General Aspect of** (and *see* RUE for some of the individual streets. The BOULEVARDS and the AVENUES are mentioned in their proper place).—When English people visit Paris for the first time they will be at once struck with the totally different aspect of the streets in the French capital to those of London, or of any other large English town to which they may have been accustomed. This difference is not merely a seeming one; it is very singular and very real. It cannot be described in a few written words, and people usually like to feel fresh in their own minds the results of their own observations.

Besides the general aspect of the SHOPS, spoken of in a separate article, one of the noticeable differences in dress is the neat way in which Frenchwomen know how to put on their clothes. They have learned the knack of turning the things they have got to their best uses. The middle classes are usually simple in their tastes, and sober in their ideas of colour; and, owing to the clearer atmosphere, they appear to have a brighter look than is often the case with us in London. The streets in Paris can be dirty—for even in Paris rain will fall from heaven—but in the mud there is not so strong a feeling of clotted grease that the London smoke produces in the streets of our great city. The Municipal Council in Paris do their work of cleansing the streets well and with methodical regularity. As time goes on, our vestry system in London will probably be supplanted by a municipal government in some form; but at present the advantage in this respect lies with our neighbours.

Also in street nomenclature we might take a lesson from the Parisians. Ex-

cept in a few and unimportant cases it rarely occurs in Paris that the names of the streets are not written up at every corner. To a stranger in a large town this is an inestimable boon; and though every now and then the practice may be carried farther than necessity seems to require, the bewildered foreigner, who has lost his way in the maze of the French capital, if he finds the name of the street indicated at every corner, begins in his heart to pardon other little annoyances coming from over-officialism, and thinks within himself that after all a good large bundle of red tape may have its advantages. One rather curious instance—there may be others—of this well-meant desire to afford to passers-by a knowledge of the locality they are in may be given. There is a street—at least we must suppose it to be a street—not far from the Porte St. Denis, running between the Rue de Cléry and the Rue Beauregard, consisting only of a flight of fourteen steps. From a house in the Rue de Cléry there is a window looking out on to this flight of steps, but there is no doorway or usual mode of exit; and at the top of the staircase, on both sides, and at the bottom, also on both sides, we see written up in large letters: "Rue des Dégrés." It is worth observing, too, that in the street nomenclature the French authorities always avoid calling two streets by the same name. Before the Franco-German war there may have been a few rare instances of it; but even these have now disappeared. Names of every sort and kind are chosen: the names of capital towns, of great statesmen, of generals, of authors, of musicians, of painters, of sculptors, etc. It is easy enough to find new names for streets; and by so perpetuating the memory of a man who has deserved well of his country, the wanderer in Paris does not in his day's peregrinations come across eleven *Queen Streets*, a dozen King Streets, *and Duke Streets* without number, *which, as we all* know, happens in *London only too* frequently. But even the municipal government in Paris is not perfect: it sins sometimes from excess of zeal. The frequent changing of the names of their streets is not to be commended; and under the present Republic the practice seems to have been pushed to an unusual extent. But this love of alteration has long been common in Paris. The Place des Vosges, the Place Vendôme, and the Place de la Concorde, have each of them at different times borne three different names. As regards the numbering of the houses in each street, the French authorities have endeavoured to proceed with all the strict logic necessary for demonstrating a proposition of Euclid. The problem is to find a house bearing a given number in a given street. For such purposes the Seine, which flows from the east to the west end of the town, is always regarded as the starting-point. All those streets that run away from the Seine, at a greater or less angle, are made to begin at the end nearest to the river; and those streets that run more or less parallel with it are made to begin from the end nearest to the highest point of the river, or from the end in the most easterly direction. And further, as one stands at the commencement of a street, looking along it, the houses bearing even numbers are placed always on the right-hand side, and the uneven numbers on the left-hand side. Euclid is not a pleasant task to a schoolboy; but when the Euclid of the Paris streets is once learned, and remembered instinctively from daily practice, the convenience of the methodical arrangement becomes apparent, and we are at last tempted to remember Sterne and say to ourselves: "They order this matter better in France." This system of numbering the houses was first introduced in 1806.

One of the dangers incident to every large capital is in the crossing of the streets, and the number of accidents would probably be lessened if pedestrians, before leaving the footpath, would look to see if there was any vehicle th

might run over them. It has been more than once remarked by English travellers that they fear the dangers of the streets in Paris more than in London. And there are reasons that may help to explain this feeling. The coachmen in France drive on the different side of the road to what we do in England; and also at very many of the crossings in Paris, four, five, or more streets will meet at different angles; and the unwary foreigner, when he suddenly hears a carriage coming upon him slantwise, fears that unless he at once quickens his pace the vehicle will run over the back of his neck. In the Place Vendôme this sensation comes upon one very strongly. Moreover, Paris coachmen of all kinds are not remarkable for their indulgence to foot-passengers. Their custom far too frequently is to make a noise of some sort, without taking much trouble to check their speed, or to turn aside, feeling tolerably sure that a man or a woman will make any effort to get out of the way rather than be knocked down and run over. As a rule the ordinary Paris cabman drives badly, indeed he often does not know how to hold his reins; and in spite of their slower rate of going, more cab-horses fall down in the year upon the streets of Paris than in London. As to the mode of driving, we may think that the French drive upon the wrong side of the road; but, in point of fact, they are more logical in such matters than we are, for they have the same rule for driving as for walking. In walking we pass on one side, and in driving on the other.

The stranger in Paris, when he sees two sticks or laths laid up against a house with a certain interval of space between them, will do well to quit the footpath on which he is walking and not to come on to it again until he has passed the second stick. These sticks or laths are intended to show that repairs are taking place at the top of the house, and there is usually a man placed in attendance who is most vigilant in using his authority to warn people of the fact.

The long straight streets of Paris have often been an object of much comment among Englishmen. We have thought that the streets were so constructed to allow a cannon-ball to go from one end to the other, and suddenly clear the way in case of rebellion or insurrection. But perhaps a simpler and a less warlike reason may be given. It is the taste of the people to like the long straight streets, as in the country in France we may see long straight roads, along the sides of which are planted lime-trees or poplars, as powerless to give shade upon a hot summer's day as though they were telegraph-posts. And if we look at any map of the environs of Paris we shall see that in the different large woods and forests there are long straight avenues cut through the trees; and we can hardly suppose that all of these straight alleys have been planned with warlike intentions. Perhaps the longest street in Paris is the Rue de Vaugirard. That street at first leads out of the Rue Monsieur le Prince, between the Odéon Theatre and the Sorbonne, and it takes a south-westerly direction until it reaches the Porte de Versailles, one of the gates through the fortifications. The length of the Rue de Vaugirard, according to English measurement, is about two miles and a half—or nearly as long as the curved line of boulevards running from the Madeleine to the Place de la Bastille. Second in length is, let us say, the Rue des Pyrénées, starting from the Cour de Vincennes, and going northward through the quartiers of Charonne, Ménilmontant, until you come to the Rue de Belleville. The Rue de l'Université, running parallel with the Seine a little south of the river, is also a very long street. The Rue de Lafayette and the Boulevard Voltaire are as nearly as possible the same length, and each measures close upon two English miles. The Rue de Lafayette begins at the Rue de la Chaussée d'Antin, and goes in a straight line as far as the exterior boulevard, the Boulevard de la Villette; the Boulevard Voltaire goes

so in a straight line—from the
e de la Nation to the Place de la
ıblique.
is possible to cross Paris in a
that for walking purposes is nearly
ght—that is to say, a line with
onsiderable turn or angle. You
d begin at the Porte de Vincennes,
long the Cour de Vincennes until
come to the Place de la Nation,
take the Faubourg St. Antoine as
s the Place de la Bastille, after-
s the Rue St. Antoine until you
to the Rue de Rivoli; at the end of
Rue de Rivoli you turn a little to the
n the Place de la Concorde and go
ıe Champs Élysées, then underneath
Arc de l'Étoile, and afterwards
the Avenue de la Grande Armée
you come to the Porte Maillot.
distance would be six miles; though
e drawn diametrically straight across
, taking the south side of the Louvre
e, just opposite to the Pont des
as the centre point, would be more
six miles in length. The walking
from north to south does not show
so readily. Perhaps the best way
d be to begin at the north-east end
e town, in the Rue de Flandre, then
ing the Boulevard de la Villette,
the Faubourg St. Martin (in which
is an angle), go under the Porte
Martin, then take the Rue St.
in until you come to the Pont
e Dame; afterwards the Petit Pont
ıe other side of the island, then the
du Petit Pont, the Rue St. Jacques,
Faubourg St. Jacques, cross the
evard St. Jacques, and take the
de la Tombe d'Issoire until the
ications are reached. This will be
stance of about five miles and a
ter; though a line drawn from north
outh, straight through Paris, again
ıg the south side of the Louvre
e as the centre point, would hardly
nore than four miles and three-
ters. The circumference of Paris
*the various boulevards immediately*
*the fortifications* is about twenty-
*nglish miles.*

**Suburbs.**—The *banlieue* of Paris is not more interesting than are the suburbs of London. In the article on FAUBOURGS it is explained how that word has become changed from its primitive meaning; and nowadays in France, the villes, or the communes de banlieue, correspond to what in England we should call the suburbs of a large town.

**Sulpice, Saint,** in front of the Place bearing the same name, is situated on the left bank of the river, in the middle of a square that might be formed by the Boulevard St. Germain on the north, the Rue de Vaugirard on the south, the Rue de Tournon on the east, and the Rue Bonaparte on the west. This present church was begun in 1646, and Anne of Austria, the widow of Louis XIII., laid the foundation-stone. In very early ages an oratory had stood here dedicated to St. Peter. That was found to be too small, and a church was erected in its stead. St. Sulpice was first mentioned as a parish church in the year 1210. In the 16th century the Faubourg St. Germain had so increased that the old church was found to be not large enough. It was enlarged during the reign of François I.; and again, early in the 17th century, six side chapels were added. In 1643 the churchwardens decided that the time had come when a new church should be built, and three years later the first stone of the present church was laid. Towards the end of the 17th century, and at the beginning of the 18th, there was a long delay, arising chiefly from want of money; and in 1721 a lottery was authorised for the purpose of collecting funds for the building of the church. It may be said to have been completed in 1777. The west front façade, begun in 1733 by Servandoni, is considered very fine; it is majestic and imposing, and there is no other church in Paris with a handsomer façade of the same kind. Its full length is 125 metres. A long row of Doric columns support a heavy gallery.

over which there is another gallery also supported by an equal number of Doric columns. These galleries are flanked at each side by a square pavilion, which serves as the base for two towers. These two towers are unlike each other, that on the north side is a little the higher and is also the handsomer. It measures 68 mètres, and is two or three mètres higher than the towers of Notre Dame. This north tower, built by Chalgrin, was finished by him; the other, begun by Maclaurin, was never completed. It would seem as if it had been intended to place a spire at the top of each tower, and that the idea had been abandoned. In the interior of the church the first thing that strikes us is its fine large proportions; in this mainly consists the grandeur of the building. The aisles at each side of the nave are wide, and the chapels in the two aisles are large. The apse of the church is wider also than is usually the case. In the Chapelle de la Vierge, immediately behind the choir, there is a statue, by Bouchardon, of the Virgin holding the Infant Jesus. The large square pillars in the church forming the arches are adorned with Corinthian pilasters; and all round the church there is, between the arches formed by the pillars and the clerestory windows, a deep cornice, placed perhaps a little lower than where the triforium is usually seen. St. Sulpice is one of the churches to which people in Paris go on the night of the 31st December, to await the coming of the New Year.

*Omnibuses* start from and pass through the Place St. Sulpice; *Tramway*, Boulevard St. Germain; *Station de Voitures*, in the Place St. Sulpice.

**Sunday in Paris** seems to the English stranger to be much more of a holiday than is the case in London. The fact probably is that the French are *a pleasure-seeking people*, and also that *they possess more fully than we do the knack of amusing themselves easily. Given a fine day and liberty*, there are many thousands of French people who, happily for them, can enjoy themselves at their own word of command. If Sunday is to be to them a day of rest, they like to throw dull care aside and take their holiday in the most pleasurable way. Such is the idea, running more or less unconsciously, in the minds of the many who crowd the brightest streets, and who besiege every mode of conveyance. There are others, as in England, who never go out on Sundays. If people have their holiday on Saturday and on Monday too, on Sunday they may stay at home to work or do what they please. There is a fashion in everything. For instance, many of the Paris workmen prefer to take their holiday on Monday. This is an old traditional usage among a certain class of men, chiefly among the day labourers, arising partly from a love of contradiction, or doing things differently from others, but which is perhaps less strong now than formerly. However, there is always a large number of people in Paris who look upon Monday as "their day;" and, as might be expected, this is more common in the outlying districts, in the "quartiers excentriques," than in the middle or in the more wealthy parts of the town.

People go out of Paris upon all sides on a Sunday. The greatest crowds are on the north-west side, towards Passy and the Bois de Boulogne. Steamboats, omnibuses, tramways, and railway trains in the summer months are then all well filled. The Western railway consequently upon Sundays and fête-days augment the fares. This principle does not seem to tally with liberty, fraternity, and equality, but it is fair trading, and therefore there is no case for complaint. From the other side of Paris people flow out towards the Bois de Vincennes on the east; to Clamart, Meudon, Bellevue, and St. Cloud, on the south-west. There are, again, pleasure-seekers of a more jovial kind who crowd upon the river at Asnières, or at the great bend of the Seine at

Bougival; and at these places the merriment is usually loud and hearty. Strangers who are ignorant of the manners and customs of Bougival and of Asnières, or those who like a quiet Sunday, had better choose some other day in the week for their first visit to those places.

Paris certainly spends a great deal of money upon a fine Sunday. Let us take one small item of statistics. It has been calculated that there are within the walls of the town 300,000 babies, and that to each baby is given on Sunday a cake costing 15c.; this makes a total sum of 45,000f. for babies' cakes! If everything else were to be estimated upon a rising scale, proportionate to the baby and to the full-grown creature, the result would be appalling.

**Suppers.**—In Paris as in London suppers are now almost a relic of the past. Many people consider it in the last degree unfashionable to eat suppers, for the fact of doing so means dining at unusual hours. The sociable and pleasant meal terminating the labours of each day is now called by another name, and it is at a late dinner that we now chiefly meet our friends; also our dinners are meals of a different kind to the suppers of two, three, or four generations ago. We live too fast nowadays to eat suppers. The daytime in which business men do their work is too precious to spend a large portion of it in dining or in digesting. The breakfast or the lunch is more easily prepared than the dinner, and afterwards a man may sooner set about his usual avocations. The inveterate supper-eater can of course continue his practice, but probably he will not always be able to induce his friends to join him.

Those who want a meal late in the evening are in one respect better off in Paris than in London; the French legislature has not yet forbidden the sale of all intoxicating liquors shortly after 12 o'clock. And after leaving the theatre one may be able to get something to eat and drink at most of the cafés. In these establishments one may usually get cold meat of some kind at 12 o'clock at night, either cold roast beef, cold ham, or fowl. The kitchen fires are generally allowed to go down after 9 o'clock, so that hot meat is not easily obtainable. In many of the smaller cafés and in the brasseries ham and choucroute may be had; but choucroute is not an English dish, and may not be palatable to every one. (*See* also SOUPE À L'OIGNON. Also in the article on BRASSERIES a short list of things generally kept in stock are there mentioned.) It practically comes to this, that if a man is hungry at night he can always find food to eat at a moderate price. The cafés, not those quite of the most showy kind, or the brasseries if he can drink beer, are the best places to try. Many of the high-class restaurants are also open at night purposely for supper-parties; but a man going in here alone would probably spend more money than he would wish upon a light meal taken shortly before going to bed. In those of the cafés where the word *soupers* is marked upon the windows, for three or four francs one may nearly always get cold meat, some cheese, and a pint bottle of wine.

**Sweden and Norway.**—*Legation*, 29, Avenue Montaigne. *Omnibus Route*, Place de l'Alma; *Tramway*, Place de l'Alma; *Station de Voitures*, end of the Avenue Montaigne, near the Seine.

*Consulate*, 15, Rue de Suresnes. *Omnibus Route*, Faubourg St. Honoré; *Tramway*, Boulevard Malesherbes; *Stations de Voitures*, Place de la Ville l'Evêque and Avenue d'Antin.

**Swimming.**—There are baths in the Seine, inside the walls of Paris, into which a man may go in the summer-time, if he feels inclined, to take a "header" into ten or twelve feet of water. And there is in each establish

ment a shallow end for the benefit of those who do not swim. The two best places are the baths situated—one, a few yards higher up the river than the Pont de la Concorde, the entrance being made from the Quai d'Orsay, on the left bank of the river; and the other, a little below the Pont Neuf. To this bath you go down the stone steps behind the statue of Henri IV. on horseback, that stands in a recess on the bridge. In both of these establishments the charge for the bath will be about 60c., and your linen, etc. will bring it up to 1f. or 1f. 20c. On a warm July afternoon the baths will be crowded. Some stay for a long time in the water, and others, enveloped in great sheets, stand about looking at them. The Seine water is not so pure in Paris as near to St. Germain, but still it is wholesome for bathing purposes, though it would be well to avoid swallowing more of it than is unavoidable. The best time in the day for bathing is before breakfast. From 8 o'clock until 11 the number of bathers is very much less than in the afternoon.

**Switzerland.**—*Legation*, 3, Rue Blanche. *Omnibus Route*, beginning of the Rue Blanche, opposite the Église de la Trinité; *Station de Voitures*, behind the Église de la Trinité.

**Synagogues, Jewish.** — The chief of the Jewish synagogues in Paris is at 44, Rue de la Victoire. It is a handsome building erected within the last few years. The principal service here is on Saturday morning from 8 till 10; also there is a service on Friday evening from 7 till 8.

There are two other synagogues—one 15, Rue Notre Dame de Nazareth, and the other between the Nos. 21 and 22 *bis*, Rue des Tournelles.

***Tattersall Français, Le,*** 24, *Rue Beaujon, at the corner of that street and the Avenue Hoche; also near the Place de l'Étoile.* Horses are sold here by public auction every Thursday; the sale is supposed to commence at 1 o'clock. There are sales also sometimes on Saturdays, but then only for thoroughbreds—horses that are entered in the stud-book. Carriages too are sold here; they stand in the yard, and are sold upon Thursday after the horses. The yard in which the horses are trotted up and down for inspection is of an oblong rectangular shape; the ground is covered all over with fine earth, and in the middle there is a space reserved for showing off the animals. On each side of the trotting-ground there are wooden railings, behind which there is a space reserved for the public; and there are two galleries inside the building, into which the public may go. The auctioneer's stand is in the middle of the trotting-ground, immediately opposite to the entry through which the horses are brought. Horses may be bought at the French Tattersall's independently of the auction, as a man might buy a horse anywhere from a dealer. The animals here put up by auction are of a better sort and usually of a different kind to the beasts exhibited for sale at the Marché aux Chevaux (*which see*). All horses intended for sale at the French Tattersall's must be brought to the place and entered two days before the day of sale; they may be seen upon the premises the day immediately preceding the sale-day.

*Omnibus Station*, Place de l'Étoile, and they pass along the Faubourg St. Honoré; *Tramways*, Avenue Friedland and Place de l'Etoile; *Station de Voitures*, Rue de Beaujon.

There is another public auction for the sale of horses: Lyon Chéry, 49, Rue Ponthieu. Sales take place here every Wednesday afternoon.

**Telegraph Department.** — Head Office, 103, Rue de Grenelle, St. Germain. *Omnibus Route*, Rue de Grenelle; *Tramway*, Boulevard St. Germain; *Station de Voitures*, Boule-

vard St. Germain, corner of the Rue de Bellechasse.

The fusion of the postal service and of the telegraph service was begun in France towards the end of the year 1877. It is every year becoming more perfect, the object being to accommodate the public by bringing the two administrations together, and by placing the two services under one roof. The head administrative office in each department is now the Ministère des Postes et des Télégraphes, at the address above given.

TARIFF OF TELEGRAMS.—Every telegram sent from one office to another office in the French dominions is supposed to count at least ten words. For a telegram less than ten words the charge is 50c. Above ten words the regulations are :

1st. Between any two offices in France (Corsica and Monaco included), 5c. per word.

2nd. Between an office in France (Corsica and Monaco included) and an office in Algeria or in Tunis, 10c. per word.

As regards foreign telegrams—to any part of Great Britain or Ireland the charge is 25c. per word. To the United States the charge will vary, depending upon the point to which the despatch may be sent.

CARTES TÉLÉGRAMMES, ETC.—Besides the system as above mentioned there is in Paris another service for the transmission of telegrams. This is by means of pneumatic tubes; but the service operates only within the old radius of Paris as it existed before the year 1860. (*See* QUARTIERS EXCENTRIQUES, where the lines of demarcation are explained with tolerable accuracy.) It does not extend to the "Communes Annexées" which are still *within the fortifications*. *Cartes télégrammes*, or telegrams written upon a card, and *Télégrammes fermés*, or closed telegrams, upon which the message is to be written, are sold in all the large offices, and also in all the *bureaux de tabac*, within the radius of Old Paris. For these telegrams the charge is not regulated by the number of the words. For the *carte télégramme*, or for the open card, the price is 30c., for the closed telegram, 50c.; also in the case of the card telegram the sender may prepay the answer, the charge being 60c. The message sent may be written only on one side of the card, but on that side the sender may write as much as he pleases. These telegrams are not to be taken to the counter. When the message is written the sender should drop his card into a box specially set apart for the purpose of receiving them.

As has been said, the fusion between the Telegraph Department and the Post Office is not yet quite complete in Paris. The word *mixed* indicates those offices in which the postal service and also the telegraphic service are performed. Where there is no such indication the office is used only for the transmission of telegraphs.

The following is a list of the Telegraph Offices in Paris.

The letter N placed after the designation of the two offices, 103, Rue de Grenelle, and that in the Place de la Bourse, indicates that at these offices the service is permanent both day and night.

The sign N 2 means that this office is kept open until 11 p.m.

The offices after which there is no sign placed are open from 8 a.m. in the winter and from 7 a.m. in the summer till 9 p.m.

The offices followed by an asterisk are those for which there is a box specially reserved for the reception of the open telegrams and the closed telegrams.

Bastille *, 23, Boulevard Beaumarchais.

Boissy N 2*, 3, Rue Boissy d'Anglas.

Bourse N*, Palais de la Bourse.

Chambre des Députés, Chambre des Députés (*mixed*).

Champs Élysées N 2*, 33, Avenue des Champs Élysées (*mixed*).

Château d'Eau N 2*, 8, Place de la République.

Cléry (Rue de)*, 28, Rue de Cléry (*mixed*).

Clichy (Place)*, 81, Boulevard de Clichy.

Duquesne (Avenue)*, 40, Avenue Duquesne (*mixed*).

École Militaire*, École Militaire (Pavillon de l'Artillerie).

Friedland (Avenue), 39, Avenue Friedland (*mixed*).

Grand Hôtel N 2*, 12, Boulevard des Capucines.

Halle aux Cuirs*, 160, Rue Monge (*mixed*).

Halles Centrales, 9, Rue des Halles (*mixed*).

Haussmann (Boulevard), 121, Boulevard Haussmann (*mixed*).

Havre (Place du) N 2*, 112, Rue Saint Lazare.

Hôtel Continental, 3, Rue Castiglione.

Hôtel de Ville*, 17, Rue de Rivoli.

Hôtel des Postes*, 53, Rue Jean Jacques Rousseau.

Lafayette (Rue de)*, 35, Rue Lafayette (*mixed*).

Lancry (Rue de), 10, Rue de Lancry.

Louvre (Cercle du)*, 23, Rue des Prêtres, St. Germain l'Auxerrois.

Luxembourg N 2*, 17, Rue de Vaugirard.

Lyon (Gare de) N 2*, Gare de Lyon.

Madeleine*, 4, Boulevard Malesherbes.

Malaquais (Quai), Quai Malaquais.

*Montmartre*, 84, Boulevard Rochechouart (*mixed*).

*Nord (Gare du) N 2*, Gare du Nord.

*Orléans (Gare d') N 2*, 55, Quai d'Austerlitz.

Palais de Justice, Palais de Justice (Cour de Mai).

Rennes (Rue de)*, 154, Rue de Rennes.

Rue de Grenelle N*, 103, Rue de Grenelle (*mixed*).

Sainte Cécile (Rue)*, 2, Rue Sainte Cécile.

Saint Denis, 90, Rue Saint Denis (*mixed*).

Saint Denis (Porte de) N 2*, 16, Boulevard Saint Denis.

Saint Michel (Place)*, 4, Boulevard Saint Michel.

Saints Pères (Rue des)*, 35, Rue des Saints Pères.

Sénat, Palais du Sénat (Le Luxembourg).

Strasbourg (Rue de), 8, Rue de Strasbourg.

Théâtre Français N 2*, 2, Avenue de l'Opéra (*mixed*).

Trône*, 222, Rue du Faubourg St. Antoine.

Turbigo (Rue de)*, 47, Rue Réaumur (*mixed*).

Vendôme (Place), 15, Place Vendôme.

Ventadour (Place), (*mixed*).

Vieilles Haudriettes*, 6, Rue des Vieilles Haudriettes.

Voltaire (Boulevard), 119, Boulevard Voltaire.

TELEGRAPH OFFICES IN THE COMMUNES ANNEXÉES (*inside the fortifications of Paris, but beyond the ordinary radius*). It will be recollected that in the Communes Annexées there is no telegraphic service by means of the pneumatic tubes.

Auteuil, 9, Rue Pierre Guérin (*mixed*).

Batignolles, 25, Rue Brochant.

Belleville, 397, Rue des Pyrénées.

Bercy, 34, Rue de Gallois.

Chapelle (La), 104, Rue de la Chapelle.

Courcelles, 72, Avenue de Villiers (*mixed*).

Eylau, 3, Place d'Eylau (mixed).

ins, 6, Avenue d'Italie.
lle, 63, Rue du Théâtre Grenelle.
é aux Bestiaux, 211, Rue
llemagne.
ouge, 8, Avenue d'Orléans.
o, 150, Boulevard Ornano.
9, Rue Guichard (*mixed*).
35, Avenue de la Grande Armée
*ed*).
ard, 73, Rue Blomet (*mixed*).
e (La), 30, Rue de Flandre.

**nnis.**—There are two tennis- in the Tuileries Gardens, are open to the public. Of one was built in 1801 upon the of a convent, the other was as lately as 1880. Those who o play must bespeak the court and, writing down their names ook kept for the purpose, and state y and the hours at which they at the court may be kept for them. the season—say from November cember until the end of May—ourts are very much sought after, is often necessary to make your d a week or ten days before you o play. This game is now be- quite fashionable in Paris, as ough in a lesser degree, lawn- and polo. Tennis is not a game layed very frequently by the man ishes to be strictly economical. ours' play will cost generally 20f.

**éâtre Français,** or **die Française,** commence- f the Rue de Richelieu.

1400 places.

PRICES OF ADMISSION.

| FIRST OFFICE. | f. | c. |
|---|---|---|
| nt scènes des 1res loges | 10 | 0 |
| es (*rez de chaussée*) Nos. 1, 2, and 4 .. .. .. .. | 8 | 0 |
| ières loges .. .. .. | 8 | 0 |
| oires de face .. .. | 8 | 0 |
| côté .. .. | 7 | 0 |
| Avant scènes de 2mes loges .. | 8 | 0 |
| Loges de face, 2me rang .. | 6 | 0 |
| ,, découvertes, 2me rang .. | 5 | 0 |
| ,, de côté .. .. .. | 4 | 0 |
| ,, de face, fermées du 3me rang, Nos. 79, 80 .. | 3 | 50 |
| Fauteuils de balcon .. .. | 7 | 0 |
| ,, d'orchestre .. .. | 6 | 0 |
| Avant scènes et loges découvertes du 3me rang .. .. .. | 3 | 0 |
| Fauteuils de la 2me galerie .. | 3 | 0 |

SECOND OFFICE.

| | | |
|---|---|---|
| Parterre .. .. .. .. | 2 | 50 |
| Troisième galerie .. .. .. | 2 | 0 |
| Quatrième loges de face .. | 2 | 0 |
| ,, ,, côté .. | 1 | 50 |
| Amphithéâtre .. .. .. | 1 | 0 |

N.B.—Ladies are not admitted into the orchestra stalls.

This is incontestably the first theatre in Paris; perhaps, also, in the world. No theatre has traditions so ancient, so well remembered, or so glorious. Very few institutions in France have lasted so long. It was only the other day, so to say, that its two-hundredth anniversary was celebrated; and since the 21st of October, 1680, the day when the theatre was officially established, there has always been an endeavour, doubtless more or less perfectly carried out at different times, to give representations of the best dramas, tragedies, and comedies written in the French language. The comedies of Molière are more fully enjoyed by the people than the tragedies of Corneille or of Racine; they are therefore played oftener, and to more hearty and perhaps to more appreciative audiences. When a play of Corneille's or of Racine's is produced here, all the respect due to those great names, or all the etiquette of the beau monde of the Tuesday evening—if the play be performed on that night—will not altogether prevent the audience from yawning. However this may be, we do not find at the Théâtre Français the terrible and baneful system of sacrificing everything to the fortune of one play that shall be produced night after night, with no interruption but Sunday, for three months, for six months

or for as much longer as the piece can profitably be kept on the boards. If a play by a modern author comes out at this theatre it is not performed, even at first, for more than three or four times a week; there are, therefore, at least three other nights—for the theatre is open on Sundays as on week-days—on which there is a change announced on the playbill. During the winter months and in the spring there is generally an additional performance on Sunday afternoon; and those plays of which the reputation is fully established are then usually acted. The payment of 240,000f. made annually by the Government is doubtless given with a view to these objects.

For six months in every year, beginning with the first week in December and ending with the month of May following, the better places in the house are let every Tuesday night to subscribers, as are places at the Opera. Fashion has given its countenance to this as to other amusements, and many Parisian men-about-town have their stalls at the Théâtre Français on Tuesday night because they think it a proper sort of thing to do. The performances given upon these nights are not essentially different to those upon other evenings; but if a well-known comedy that has not been played lately is again brought before the public, the first new representation is usually given upon a Tuesday evening. And in the case of a play that is quite new, the usual practice is to bring it out for the first time on Monday and to give it to the Tuesday subscribers on the following night. The Monday performance is the *première représentation*; and an outsider, were he to offer his eyes for a seat, would not be able to obtain one at the booking-office.

The present house in the Rue de Richelieu was opened in 1803, and since then the site of the Comédie Française has remained unchanged. As in every enterprise, there is a rise and fall in the fortunes of theatres. It is well known that the Comédie Française is now pecuniarily very prosperous, but forty or fifty years ago their song would have been sung to a very different tune. From 1830 to 1833 their financial condition was deplorable. In 1831 Molière's "Tartuffe" and Marivaux's "Le Legs," both played on the same night, produced a receipt of only 68f., not £3! In June, 1833, the actors obtained that a director might be appointed to manage their finances, and their affairs then began to take a more prosperous turn. Rachel, the great tragic actress, made her début in 1838, and for some years upon the nights she played the receipts were high; but the other nights they were often terribly low. However, the turning to the long lane came at last; and there are now critics who are perhaps not altogether wrong in their demands that the administration of the Comédie Française should take more pains to educate the younger members of their body by forming a second theatre, dependent on the main house. The Théâtre Français would be thus enlarged, and the most promising of the younger actors would be only too happy to come forward to take a part when wanted in the mother establishment. The disposition of theatrical managers to keep to well-tried hands is most natural; but in spite of all the arguments in its favour, and in spite also of the admirable condition of the Comédie Française, there is ever a tendency within its walls to entrust the performance of characters meant to be played by young men and women to actors and actresses considerably older than the personages they are supposed to represent.

So much has been written about the theatre in France, and especially of the principal playhouse, that it is impossible to indicate in a volume such as this the most serviceable guide-book to the "Maison de Molière." There can be no better plan than going to the theatre itself as often as possible, for after having seen and enjoyed a comedy we shall then be more fitted to read what others may have written about

The pieces brought out here are ways well performed, the diction of e actors is good and distinct, and an ening spent in front of the stage of the st theatre in Europe will prove a ore agreeable, and, with all respect be spoken, often a more serviceable lesson learning the language than an hour ssed under the direction of a professor languages. As we enter the theatre ere are in the vestibule statues of lma, of Mars, and of Rachel. There e also busts of well-known dramatic iters on the ground-floor and on the ircase. In the foyer there is a very markable marble figure of Voltaire ated in a chair. Over the fireplace ere is a bas-relief of some of the rsonages represented in Molière's medies; and on the right-hand side a bust of the immortal comic poet. is head is worth looking at, but it ves one with the impression that it is ore idealised than truthful in its like-ss. On the other side of the chimney-ece we see Corneille; Racine is aced on the right hand of the ated figure of Voltaire. Busts of her dramatists are placed in fferent parts of the room and in the rridor. At the end of the corridor is arge statue of George Sand—who, by e way, is more renowned for her novels an for her stage-plays. When one s been into this theatre half-a-dozen nes, and become more or less familiar th the voices of the individual actors, e cannot but have a feeling of admi-ion and of veneration for the long-tablished institution.

*Omnibus Routes*, Rue de Richelieu, ue St. Honoré, and Avenue de l'Opéra; *ation de Voitures*, Place du Palais oyal.

The following is a list of the Socié-ires and of the Pensionnaires of the héâtre Français, as they now stand, *rether with the* names of those *ors who form the* Administrative *mmittee:*

ÉMILE PERRIN, Administrateur-Général, Président du Comité.

COMITÉ D'ADMINISTRATION.

| | |
|---|---|
| Got. | Coquelin. |
| Delaunay. | Fèbvre. |
| Maubant. | Worms. |

*Suppléants* { Thiron. / Mounet-Sully.

SOCIÉTAIRES, ACCORDING TO THEIR DATE OF ADMISSION.

*MM.*

| | |
|---|---|
| Got. | Mounet-Sully. |
| Delaunay. | La Roche. |
| Maubant. | Barré. |
| Coquelin. | Worms. |
| Fèbvre. | Coquelin cadet. |
| Thiron. | |

*Mmes.*

| | |
|---|---|
| Madeleine Brohan. | Barretta. |
| Jouassain. | Broisat. |
| Édile Riquer. | Samary. |
| Reichemberg. | Lloyd. |
| Croizette. | Bartet. |

PENSIONNAIRES.

*MM.*

| | |
|---|---|
| Tronchet. | Truffier. |
| Garraud. | Richard. |
| Prudhon. | Volny. |
| Boucher. | Davrigny. |
| Martel. | Silvain. |
| Toliet. | Reney le Bas. |
| Dupont-Vernon. | Le Bargy. |
| Villain. | De Féraudy. |
| Roger. | Leloir. |
| Baillet. | Garnier. |

*Mmes.*

| | |
|---|---|
| Pauline Granger. | Frémaux. |
| Martin. | Lerou. |
| Bianca. | Rosamond. |
| Thénard. | Amel. |
| Fayolle. | Tholer. |
| Dudlay. | Durand. |

**Theatres.**—The principal theatres in Paris (of which a list is given below) will be found, each under its respective name, in its alphabetical order. The usual prices of admission are also given. It has not been thought necessary to give separate prices for the MINOR THEATRES. It may be noticed that the charges are somewhat less high in Paris than in London, but the extra payment made for taking one's seat beforehand is often grea

in the French capital than in our own. Upon this extra payment the Government do not impose the tax known as "Le Droit des Pauvres." (*See* PAUVRES, DROIT DES.) The playbills of the Paris theatres are advertised upon all the boulevards. In some of the Paris theatres ladies do not go into the fauteuils d'orchestre, or the stalls; at such of the theatres where this is the practice the fact is mentioned in the following list. Theatres in all large towns are so much like one another that there is no need here to dwell upon those in Paris. One remark, however, may be made. The French people are much more accustomed than we are to leave their seats in the intervals between the acts. They like to go and walk up and down in the *foyer*, or promenade-room (there is a foyer attached to most of the principal theatres in Paris); or men will lounge about outside to smoke a cigarette, and to breathe a little fresh air. There is also in each theatre a small buffet at which lemonade and syrups of different kinds are sold; but the more usual practice for anyone who is thirsty is to descend to the café—there is sure to be a café quite close to any and every theatre in France—and there ask for a glass of beer or what one may want. The cab-stands nearest to the theatres have been given, but in fact there are always cabs at the doors of the theatres every night after the performance.

AMBIGU (Théâtre de l'Ambigu Comique), 2, Boulevard St. Martin.

ATHÉNÉE (Théâtre de l'Athénée Comique), 17, Rue Scribe.

BOUFFES PARISIENS (Théâtre des Bouffes-Parisiens), 65, Passage Choiseul.

CHÂTEAU D'EAU (Théâtre du Château d'Eau), 50, Rue de Malte.

*CHÂTELET (Théâtre du Châtelet), Place du Châtelet.*

*CLUNY (Théâtre de Cluny), 71, Boulevard St. Germain.*

COMÉDIE PARISIENNE (formerly Théâtre des Menus Plaisirs), 14, Boulevard de Strasbourg.

DÉJAZET (Théâtre Déjazet), 41, Boulevard du Temple.

FANTAISIES PARISIENNES (Théâtre des Fantaisies Parisiennes), 25, Boulevard Beaumarchais.

FOLIES DRAMATIQUES (Théâtre des Folies Dramatiques, Rue de Bondy), facing the Boulevard St. Martin.

GAÎTÉ (Théâtre de la Gaîté), Square des Arts et Métiers, Boulevard de Sébastopol.

GYMNASE (Théâtre du Gymnase), 48, Boulevard Bonne Nouvelle.

NATIONS (Théâtre des Nations), Place Châtelet.

NOUVEAUTÉS (Théâtre des Nouveautés), 28, Boulevard des Italiens.

ODÉON (Théâtre de l'Odéon), Place de l'Odéon.

OPÉRA (Théâtre de l'Opéra), Place de l'Opéra.

OPÉRA COMIQUE (Théâtre de l'Opéra Comique), Place Boieldieu—Booking-office, Rue Marivaux.

PALAIS ROYAL (Théâtre du Palais Royal), 75, Galerie Montpensier, facing Palais-Royal Gardens.

PORTE ST. MARTIN (Théâtre de la Porte St. Martin), 11, Boulevard St. Martin.

RENAISSANCE (Théâtre de la Renaissance), Boulevard St. Martin and Rue de Bondy.

THÉATRE FRANÇAIS, or COMÉDIE FRANÇAISE, commencement of the Rue de Richelieu.

VARIÉTÉS (Théâtre des Variétés), 7, Boulevard Montmartre.

VAUDEVILLE (Théâtre du Vaudeville), corner of Rue de la Chaussée d'Antin and the Boulevard des Capucines.

It may be perhaps advisable to try to explain to the English reader the names of some of the seats in the French theatres, and to give the corresponding

English equivalents. The *parterre* is the same as our pit; the *fauteuils d'orchestre*, the same as our orchestra stalls; the *stalles d'orchestre* are between the *fauteuils d'orchestre* and the *parterre*; the *fauteuils de balcon*, or *fauteuils de la 1re galerie*, the same as our dress circle; the *loges* correspond to our boxes, and may, of course, be in different parts of the house; *loges de face* mean boxes facing the stage, and *loges de côté* mean boxes at the side of the house; the *avant scènes* are the stage-boxes on the various floors; *rez de chaussée* means ground-floor; *baignoires* are boxes underneath the first gallery; the *pourtour* (when it exists) is in the same place, but these seats are not so good; *loges du foyer* and *fauteuils du foyer* are boxes and open seats on the second-floor.

**Theatres, The Minor.**—All of the principal theatres in Paris, with their prices of admission, have been given at length, and it is not necessary to dwell at length upon the smaller playhouses, depending chiefly for their audiences upon the people of the neighbourhood in which they are situated. There exists in most of the quarters of Paris at least one theatre where the performances given are of a dramatic kind. The following may be mentioned, merely to record their names: Belleville, Montmartre, Les Gobelins, La Villette, Montparnasse, Batignolles, and Grenelle. Of these the Batignolles Theatre is perhaps the best, but Belleville, Les Gobelins, and Grenelle, reputed to be poor quarters of the town, all have their places of dramatic entertainment. Amongst the minor theatres, Le Théâtre Robert Houdin, 10, Boulevard des Italiens, should not be omitted. Here are performed conjuring tricks, such as may be seen in London at the Egyptian Hall in Piccadilly. Cafés-concerts, or music-halls of different kinds, are also to be found. The foremost of these are advertised upon the boulevards. In the Champs Élysées there are the Théâtre des Ambassadeurs, Les Folies Marigny, and l'Horloge, at which places a man may smoke his cigar and have in front of him a glass of execrable coffee or some third-rate beer. Still, for half an hour one may laugh and appreciate the mimetic talent of the buffoon; but after that time there is not much more to be seen. These places are opened only in the summer-time, and if the night be chill or wet the spectators are not very numerous. In the town, and under shelter, there are other music-halls: the Eldorado, 4, Boulevard de Strasbourg; Alcazar d'Hiver, 10, Faubourg Poissonnière; Bijou-Concert, 11, Faubourg Poissonnière; Bataclan, 50, Boulevard Voltaire. In many of these places the entry is "free," but the *consommation*—that which you drink—is charged heavily; but usually your second "consom." is charged at the ordinary price. The Folies Bergère, in the Rue Richer, and the Palace Theatre, in the Rue Blanche, are different from the music-halls; these last-named places may not always be quite irreproachable. Near to the Champs Élysées, in the Avenue Marceau, is the Hippodrome, in which, as we can tell by the name, circus performances usually take place.

**Theatrical Agencies.**—These are places where tickets for all the principal theatres in Paris may be bought. But sometimes, when there is a great rush to secure places at any special theatre, the prices charged for seats at these agencies are very high. The Odéon Theatre has made arrangements with the office at 15, Boulevard des Italiens, that tickets sold there may be bought at the same price as at the theatre. These agencies are at no great distance apart one from the other; the addresses are 15, Boulevard des Italiens; 4, Boulevard des Capucines; 6, Place de l'Opéra; 9, Avenue de l'Opéra.

**Thermometer.**—It is by th
Centigrade measurement that the th

mometer is registered in France, as in England we have the Fahrenheit system, and the Germans have adopted that of Réaumur. The Tower of Babel was assuredly not built in vain.

*To convert Fahrenheit into Centigrade.*—First, from the Fahrenheit number subtract 32, then multiply by 5, and afterwards divide by 9.

*To convert Centigrade into Fahrenheit.*—First, divide the Centigrade number by 5, then multiply by 9, and afterwards add 32.

This may be seen with tolerable accuracy from the following figures. To show that 52 degrees Fahrenheit is equal to 11 degrees Centigrade: 52 minus 32 equals 20; 20 multiplied by 5 equals 100; 100 divided by 9 equals 11 and a small fraction over. Now inversely, to show that 11 degrees Centigrade is equal to 52 degrees Fahrenheit: 11 divided by 5 equals $2\frac{1}{5}$; $2\frac{1}{5}$ multiplied by 9 equals $\frac{99}{5}$; $\frac{99}{5}$ is very nearly indeed the same as $\frac{100}{5}$; and $\frac{100}{5}$ is the same as 20. Then, if to this 20 we add 32, we get 52 as the desired result.

*To convert Fahrenheit into Réaumur.*—First, from the Fahrenheit number subtract 32, then multiply by 4, and afterwards divide by 9.

*To convert Réaumur into Fahrenheit.*—First, divide the Réaumur number by 4, then multiply by 9, and afterwards add 32.

Starting again at 52 degrees of Fahrenheit we may see that this represents 9 degrees of Réaumur; and also *vice versâ*, with some small allowance made for fractions. To show that 52 degrees Fahrenheit is equal to 9 degrees Réaumur: 52 minus 32 equals 20; 20 multiplied by 4 equals 80; 80 divided by 9 is $8\frac{8}{9}$, or very nearly 9. And *inversely, to show that 9 degrees Réaumur represents 52 degrees Fahrenheit: 9 divided by 4 equals $2\frac{1}{4}$; $2\frac{1}{4}$ is the same as $\frac{9}{4}$; and $\frac{9}{4}$ multiplied* by 9 equals $\frac{81}{4}$, which is very nearly the same as $\frac{80}{4}$, which in point of fact is the same as 20. Then, if to this 20 we add 32, we get 52 as the desired result.

**Thieves.**—In all the primitive societies of the world we find that theft has been accounted as one of the worst of crimes, and visited with the severest kind of punishment; and yet in the great cities of civilisation we now hear of it being practised more frequently than in country places. In Paris thieves have earned their reputation, as we may tell from the fact that the "argot des voleurs," or thieves' slang, is well known to be among the most rich in words and phraseology. Most of this has of course been invented as a means of self-protection.

*Le Bonjurier* is the man who knocks at your door early in the morning, and, if he hears no reply, will come in and take the *toquante* (your watch), or what he can find upon your table. *Le sans chagrin* goes into a shop, and has brought out before him a quantity of different articles. He then feigns madness, and, with the aid of a bit of soap, he foams at the mouth. He has for accomplices a learned Æsculapius, who comes in accompanied by a friend. During the fit of madness the friend and the Æsculapius between them are earning their livelihood. *Les rats* are small boys sent home in a trunk, and at night they come out and do their work. They are, no doubt, assisted by others; but great as may be the address of these artists, it is difficult to perceive how this branch of the industry can be practised with success. *Les Grecs* and *les Grecques* are blacklegs of both sexes. *Les escarpes* are usually great strong ruffians of the worst and lowest kind. They will throw a drunken man into the Seine one day and pick him out the next, so as to get a small reward. *La haute pègre*, a term, in its primary sense, indicating generally thieves of the finest water, those who are

the most skilled and have the greatest address, has by extension come to mean "the heavy swell" in Parisian thief-life. Enough, perhaps, has been said of the habits of these industrious workers. Here is a *médecine* (a bit of advice) to travellers couched in language of the profession: "Lorsque vozigue tapez des châsses à la piaule, piancez vozigue sur les frusques rupines." In other words: "When you sleep at an inn, take your valuables into bed with you."

**Tobacco and Cigars.** — The praises of tobacco have been sung so constantly that further recommendation may best be avoided. Molière begins one of his plays, "Don Juan," by declaring that tobacco is the passion of all honest-minded people, and that he who lives without tobacco is not worthy to live. After the dictum of so great a master nothing more can be said.

Nine years after the above panegyric was first delivered, in 1674, the monopoly for the sale of tobacco became introduced into the French legislature, and it continued with but little interruption until 1791. During all that time the growth of tobacco was forbidden throughout France with the exception of three provinces. Farmers, or men who had bought a certain portion of the monopoly, had alone the right of distribution and of sale of the raw material; and the right of manufacture was conferred on seven privileged towns, of which Paris, Havre, and Toulon are now the most important. In 1791 all the Government patents throughout the country were annulled, and not until 1811 was the monopoly of tobacco again fully exercised. In the interval, the growing of tobacco, its manufacture, and its sale had been free. There is a story told that Napoleon remarked at a ball a lady very richly covered with diamonds; he asked her *name, and was told* that she was the *wife of a M.* Robillard, a tobacco *manufacturer.* Napoleon thought that for the future the worth of so many diamonds would be beneficial to the public treasury; and immediately the tobacco monopoly was reimposed. Since that time it has always existed. From 1811 dates the complete organisation of the manufacture of tobacco in France. The finance minister of the day has always had under his supervision the imposts accruing from tobacco; and the revenue so derived has always been considered as part of the indirect taxation of the country. The profit accruing from the manufacture and the sale of tobacco is estimated at more than 200,000,000f.

Formerly tobacco was grown in eight departments in France; it is now grown in nineteen: Alpes Maritimes, Bouches du Rhône, Dordogne, Gironde, Ille et Vilaine, Isère, Landes, Lot, Lot et Garonne, Meurthe et Moselle, Meuse et Vosges, Nord, Pas de Calais, Hautes Pyrénées, Puy de Dôme, Haute Saône, Savoie, Haute Savoie, and Var. To these must also be added Algeria. This list will show that though perhaps the greater number of departments in which tobacco is grown are in the southern half of France, the stronger heat of the more southern climate is not absolutely necessary for the culture of the plant. The departments Nord and Pas de Calais are quite in the north, and Ille et Vilaine, Meurthe et Moselle, Meuse et Vosges are considerably above Bourges, which is considered to be the most central town in France. As may be supposed, no one is allowed to grow tobacco but with special permission given by the Government; and the cultivators may not employ what seed they like; each year they receive seed supposed to be suitable to the soil in which they are to be planted. The manufacture takes place in establishments belonging to the State, and all the officers, clerks, and workmen employed are under the control of the minister of finance, and of the directeur-général des manufactures des tabacs. This last-named offic

was first appointed in the year 1860. The higher officers in the administration are chosen from the pupils of the École Polytechnique; and they have been taught the mechanical part of the business, being set to work to make cigars themselves, so that they may be versed in the routine of the technical details. There are now sixteen tobacco manufactories in France: Bordeaux, Châteauroux, Dieppe, Havre, Lille, Lyon, Marseilles, Morlaix, Nancy, Nantes, Nice, Paris (Gros-Caillou), Paris (Reuilly), Riom, Tonneins, and Toulouse.

The growing of the plant, the magazines into which the leaves are taken when they are pulled, and the making of the tobacco, or of the cigars, are not controlled by the same branch of the Government as that which regulates the sale. As already said, the sale of tobacco forms a part of the indirect taxation of the country. The Government buy the leaves from the Havanna and make the cigars in Paris. Of the two manufactories of Paris, one is in the quarter known by the name of le Gros Caillou, and the other at Reuilly. The manufactory at the Gros Caillou is on the Quai d'Orsay, on the left bank of the river, between the Pont des Invalides and the Pont de l'Alma; and that at Reuilly is close to the fortifications at the south-eastern extremity of Paris, by the side of the Rue de Charenton. Since 1857, the better-class cigars are all made at Reuilly as well as some of the inferior ones; at the Gros Caillou are made only the common cigars, those sold at 15c., 10c., and 5c. The inferior cigars are made nearly twice as quickly as the superior; the same amount of care is supposed to be given to each, but the cheaper article is put into a mould, and is therefore made more rapidly. Women are employed in these manufactures, and rigid silence is enforced while they are at work. The inside of the cigar is called *la tripe*, the leaves immediately covering the middle part is *la sous-cape*, the outer leaf *la robe*. When the leaves are dried they are given to the women, who roll the tripe, or the middle part, in their hands, then put round it the sous-cape, and afterwards the robe, or the chosen leaf. A good workwoman, if she be employed for ten hours a-day, will in that time make 150 cigars. When the cigars are made they are examined, and are afterwards weighed, 250 at a time, to see that they are the prescribed weight. They are then placed in a drying-room, where they remain for six months. They are afterwards divided into *claros* and *colorados*, and are sent off to the different warehouses. The making of cigarettes at the Gros Caillou dates from 1843; and it is said that they are not so good as they ought to be. Many smokers of cigarettes have probably learned that their tobacco will have a fresher taste if they make their own cigarettes for themselves.

When the tobacco has been manufactured it is sent to the storehouses, from whence the retail dealers buy their provisions. Paris and the rest of the department of the Seine consume now 40,000,000f. of tobacco yearly.

In the cheaper cigars French tobaccos and foreign tobaccos are always more or less mixed, the proportions being variously regulated. The ordinary 5c. and 10c. cigars are of French tobacco. In the 5c. cigars the outer leaf is Mexican; in those at 10c. the outer leaf is of Kentucky, Algerian, or Hungarian tobacco. The 10c. cigars are consumed in the largest quantities; then those at 5c. Neither are especially good; but the 3d. cigars which are sold and bought in London are in truth no better. The cigars bought in one part of Paris ought to be the same as those bought in another part, for they are all issued by the servants of the State; but there are shops where there is a larger sale for them than in others, and where the dealers choose the best of those supplied to them, and these picked cigars are put into packets of twenty-five, of fifty, or into boxes of 100. Anyone who

wishes for a higher-priced cigar will probably ask for it at a shop in the better-frequented parts of the town. In the poorer districts the dear cigars are not much in request, and perhaps may not be always kept in stock.

Tobacco is given to the public in four forms: (1) *Le Râpé*, or snuff. This is a mixture of French and of American tobaccos—one-third or one-half of it is American. It is made of those leaves which contain the greatest quantity of nicotine. (2) *Les Rôles*, or *Tabac à mâcher*. This is for chewing; and it is said that its sale is increasing every year, chiefly among the sailors. (3) *Scaferlati*. This is the official name for the caporal tobacco sold everywhere throughout the country. (4) *Cigares*.

PLACES WHERE TOBACCO OF THE BETTER KINDS MAY BE BOUGHT.—There are a few places in Paris where an Englishman, unprovided with that which he has long considered as English tobacco, may buy something which he can smoke with comparative comfort. At a shop on the right hand of the side of the Grand Hôtel, 12, Boulevard des Capucines, he may buy Wills's Bristol Birdseye; a 2-oz. packet costs 1f. 50c., and half a pound costs 6f. He may buy Turkish and other eastern cigarettes at No. 32, Boulevard des Italiens. Here cigarettes are sold only in boxes of twenty-five and upwards. Havannah cigars he may buy at the bureau on the right-hand side of the Grand Hôtel, 12, Boulevard des Italiens; and cigars known by the brands Trabucos, 25c. each; Regalias, 25c. each; Londres, 30c. or 35c. each; Conchas, 40c. each; Cazadores, 50c. each; and Impériales, 60c. each, may be bought at all the larger bureaux de tabac in Paris. The stranger will soon learn that outside the bureaux de tabac there is always a lamp showing a dark-red glass, and this is visible from a moderate distance both in the daytime and at night. At these offices postage-stamps and matches are also kept. But the Vesuvian match has never become acclimatised in France. Frenchmen do not like them; and a man will often go into a tobacconist's shop merely to light his cigar from a small gas-light at the end of a pendent india-rubber tube.

The caporal tobacco smoked in pipes by the greater number of people in France has a worse reputation in England than it fairly deserves. Everyone knows that it is not easy to argue on matters of taste; but there are Frenchmen who, after they have become accustomed to tobacco sold in London, have returned with pleasure to the tobacco of their own country. We do not like the caporal because it is rank and hard in taste. It is also considerably stronger than good Bristol birdseye, and in strength it is about equal to shag. But before we begin to smoke French caporal the tobacco should be kept in the paper, or exposed to the air, until it is quite dry. Some of the rankness will then have worn itself away, and after a time we may get accustomed to its flavour. At any rate it is not hot in the mouth as is Bristol birdseye.

Tobacco of all kinds is cheaper in France than in England, or it may be that Frenchmen are content to smoke tobacco of a kind that does not suit our palate. The prices of cigars have been already given. The ordinary caporal, *scaferlati* as it is called in all the administrations, is sold at 12f. 50c. the kilogramme; or about 2¼ English pounds, avoirdupois weight. The caporal supérieur is 16f. the kilogramme. And even at this rate, the French tobacco is cheaper than good Bristol birdseye bought in London. At our best retail dealers the price is 7s. per lb.

**Tour de St. Jacques** stands in the Square St. Jacques, between the Rue de Rivoli and the Avenue Victoria, and between the Boulevard de Sébastopol and the Rue St. Martin. It is a handsome square tower, orna mented in a flamboyant style, a

on each of the four sides there is a pointed archway. In the centre of the monument there is a statue of Pascal, for it is said that it was in the Tour de St. Jacques that he made his first experiments as to the weight of the atmosphere. Many centuries ago, where the tower now stands, there was a chapel dedicated to St. Anne; in 1119 a parish church, dedicated to St. Jacques, replaced the older chapel. The nickname "la boucherie" was added because there was a large slaughter-house in the immediate neighbourhood. In the 16th century a tower was built adjoining the church, and was still standing in 1836, when the town of Paris bought it for 250,000f. (£10,000). The tower had become private property, for the church had been destroyed during the Revolution at the end of the last century. In the last and preceding centuries this was generally called "Tour de St. Jacques la Boucherie," but by degrees the nickname became omitted. In 1854 the tower that we now see was commenced. It is one of the highest towers in Paris, and it is said that from the top a better and more complete view of the city is obtained than from any other high place. The labour of ascent is not great in comparison with that of other high monuments.

*Omnibuses* and *Tramways* pass close to the Tour de St. Jacques, along the Rue de Rivoli, and the Boulevard de Sébastopol; *Station de Voitures*, Quai de la Mégisserie.

**Tourist Agency Offices.**—Messrs. Thomas Cook and Son, 15, Place du Havre; Messrs. Gaze and Co., 9, Rue Duphot; Messrs. Caygill, 15, Avenue de l'Opéra.

English travellers know so well the names of these enterprising firms, and have heard so much of the facilities which they give to travellers upon the Continent that it is not necessary now to do more than give their addresses in Paris. The Paris offices of these houses correspond with those in London. Railway tickets may here be obtained to all the principal stations in Europe; also to Alexandria and other towns in Egypt. People who do not know their way about the streets of Paris, and would like a guide or *commissionnaire* to show them the chief sights of the capital, may procure such assistance at the above addresses, if notice be given the previous evening. The charge is usually 10f. a-day, beginning about 9 o'clock in the morning. For half a day the charge would be 6f.; but it is possible that the guide may be unwilling to be engaged for the first part of the day only. (For commissioners or messengers, *see* COMMISSIONNAIRES.)

**Tradesmen.**—The following list of tradesmen has been compiled with the idea of giving the names of respectable and trustworthy houses, and also that the addresses shall be easily accessible to most tourists in Paris. Doubtless other houses might also have been mentioned, but perhaps a sufficient number has been given to indicate to a stranger where he may go to buy the articles of which he is most likely to be in need.

BEER (*see Articles* BEER *and* BRASSERIES).

BONBONS.

Boissier, 7, Boulevard des Italiens.
Gouache, 17, Boulevard de la Madeleine.
Masson, 9, Boulevard de la Madeleine; 94, Rue de Rivoli, and 8, Rue du Louvre.
Siraudin, 17, Rue de la Paix.

BOOKS (ENGLISH).

Boyveau, 22, Rue de la Banque.
Fotheringham, 8, Rue des Capucines.
Galignani, 224, Rue de Rivoli.
Bennett, 16, Faubourg St. Honoré.
Brédif, late Berthélemy, 3, Rue Caumartin.

BOOTS.

Forr, 223, Rue St. Honoré.
Herth, 3, Rue Halévy.
Thierry et Guerrier, 191, Rue St. Honoré.

BOOTS (LADIES).

Bringier, 2, Rue Glück.
Chapelle, 85, Rue de Richelieu.
Dupuis-Jacobs, 25, Boulevard Malesherbes.
Petit, 334, Rue St. Honoré.
Viault-Esté, 20, Rue de la Paix.

CASHMERE SHAWLS.

Cachemire des Indes, 80 and 82, Rue de Richelieu.
Chambellan, 8, Rue d'Aboukir.

CHEMISTS (ENGLISH AND AMERICAN).

Beral, 15, Rue de la Paix.
Hogg, 2, Rue Castiglione.
Hogg, 62, Champs Élysées.
Roberts, 23, Place Vendôme.
Swann, 12, Rue Castiglione.

CHOCOLATE MAKERS.

Choquart, 182, Rue de Rivoli.
Devinck, 175, Rue St. Honoré; and 76, Rue Lafayette.
Marquis, 57–59, Passage Vivienne, or 44, Rue Vivienne.
Masson, 91, Rue de Rivoli, or 8, Rue du Louvre.

CIGARS AND TOBACCO (*see Article on* TOBACCO).

CLOAKS, MANTLES, ETC.

Dieulafait (Lassimonne et Cie. successeurs), 1, Boulevard de la Madeleine, and 51, Rue Cambon.
Gaildrand (Henri), 41, Rue du Bac.
Marion St. Ange, 25, Rue Caumartin.
Pingat, 30, Rue Louis le Grand.

CLOCKS AND WATCHES.

Bréguet, 12, Rue de la Paix.
Garnier, 6, Rue Taitbout.
*Henry-Lepaute*, 6, Rue Lafayette.
*Leroy et fils*, 13 and 15, Galerie Montpensier, Palais Royal.

CONFECTIONERS.

Bourdon, 167, Rue St. Honoré.
Chiboust, 163, Rue St. Honoré, opposite the Place du Théâtre Français.
Guerre, at the corner of the Rue Castiglione and the Rue de Rivoli.
Julien, 3, Rue de la Bourse.
Mamoz, 39, Boulevard Haussmann.
Mignot, 3, Rue du Quatre Septembre, and 27, Rue Vivienne.
Pâtisserie Favart, 9, Boulevard des Italiens.
Pâtisserie Frascati, 23, Boulevard Montmartre.

CORSET MAKERS.

Gringoire (Maison), 14, Avenue de l'Opéra.
Léoty (Mme.), 8, Place de la Madeleine.
Vertus sœurs (Mmes. de), 12, Rue Auber.
Virot (Mme.), 12, Rue de la Paix.

CUTLERY.

Cardeilhac, 91, Rue de Rivoli.
Manoury, 17 and 19, Passage des Princes.
Piault, 68, Rue de Turbigo.

DOG BISCUITS, ETC.

Spratt, 36, Rue Caumartin.

DOLLS (*see* TOYS).

DRESSING-CASE MAKERS.

Leuchars, 2, Rue de la Paix.
Tonnel, 12, Rue de la Paix.

DRESSMAKERS (COUTURIÈRES).

Chauvet (Maison), 77, Rue St. Lazare.
Lafferriere (Mme. A.), 28, Rue Taitbout.
Lamy (Mmes.) et Cie., 3, Rue Scribe.
Rodrigues (N.) et Cie., 178, Rue Montmartre and 29, Boulevard Poissonnière.
Roger (Mme.), 47, Boulevard Haussmann.
Worth, 7, Rue de la Paix.

DYERS AND CLEANERS.

Frick, 2, Rue Scribe and 13, Rue Pasquier.
Jollyfils, 3, Rue de Rohan (between the Place du Théâtre Français and the Rue de Rivoli).
Klein and Tranchant, 253, Rue St. Honoré.
Marchal, 23, Faubourg St. Honoré.

ENGRAVINGS, ETC.

Goupil, 19, Boulevard Montmartre; 2, Place de l'Opéra; and 9, Rue Chaptal.

FANS.

Alexandre, 14, Boulevard Montmartre.
Cleray, 15, Boulevard de la Madeleine.
Duvelleroy, Passage des Panoramas, 17, Grand Galerie (*see* PASSAGES).

FLANNEL WEARING APPAREL (*see* HOSIERY).

Hervieu, 43, Rue du Sentier.
Périer-Febvre, 17, Passage Choiseul (*see* PASSAGES).

FLOWERS (*see also* MARCHÉ AUX FLEURS).

Bernard, 3, Boulevard Malesherbes.
Labrousse, 12, Boulevard des Capucines.
Lion, 19, Boulevard de la Madeleine.
Vaillant-Rozeau, 41, Boulevard des Capucines.

FLOWERS (ARTIFICIAL) for trimming bonnets, etc.

There are many shops in the Rue du Caire from which a selection of choice flowers and other bonnet trimmings may be made.

FURRIERS.

Bougenaux-Lolley, 249, Rue St. Honoré.
*Detmar, 14, Faubourg St. Martin.*
*Dieulafait (Lassimonne et Cie. successeurs), 1, Boulevard de la Madeleine, and 51, Rue Cambon.*
*Villon, 89, Rue des Petits Champs.*

GLOVES.

Alexandrine, 4, Rue Auber.
Alric, 1, Rue Laffitte.
Bertin, 7, Boulevard des Italiens.
Després, 89, Rue de Richelieu.
Soffys, 15, Rue Royale.
Taxacher, 3, Rue Chauveau-Lagarde, for Tyrolese gloves.

GROCERS.

Cardinet, 12, Rue de Sèze.
Cuvillier, 16, Rue de la Paix.
Jouan, 241, Rue St. Honoré.
Potin, 45 and 47, Boulevard Malesherbes.

HAIRDRESSERS (LADIES').

Bonnin, 12, Boulevard des Capucines.
Bysterveld (H. de), 3, Faubourg St. Honoré.
Désiré-Dubois et Cie., 6, Rue de la Paix.
Félix (E.), 15, Faubourg St. Honoré.
Lecomte (F.), 13, Rue de la Paix.

HATTERS (GENTLEMEN'S).

A. Berteil, corner of Rue du Quatre Septembre and Rue de Richelieu.
Lebel-Stritter fils, 259, Rue St. Honoré.
Maison Anglaise, 1, Place de l'Opéra.
Pinaud et Amour, 89, Rue de Richelieu.
Stagg, 7, Rue Auber.

HATTERS (LADIES').

Lebel-Stritter, 259, Rue St. Honoré.
Liegault (Bidault successeur), 11, Faubourg St. Honoré.
Sirugue, 38, Boulevard des Italiens.
Virot (Mme.), 12, Rue de la Paix.

HOSIERY, ETC. FOR GENTLEMEN.

Bailly, 21 and 23, Galerie d'Orléans, Palais Royal.
Charvet, 25, Place Vendôme.
Doucet, 21, Rue de la Paix.
Leinen, 7, Boulevard de la Madeleine.
Longueville, 45 and 47, Rue Vivienne.

ITALIAN WAREHOUSEMEN (*see* GROCERS).

JEWELLERY.

Aucoc, 6, Rue de la Paix.
Boucheron, 151 to 154, Galerie de Valois, Palais Royal.
Daux, 63 and 64, Galerie Montpensier, Palais Royal.
Mellerio *dits* Meller, 9, Rue de la Paix.
Ravaut, 15, Rue de la Paix.

LACE.

Aubry frères, 33, Rue des Jeuneurs.
Caliste, 17, Rue de la Paix.
Lecomte, 3, Rue d'Uzes.
Société Belge, 12, Rue Auber.

LIQUEURS.

Dubonnet, 49 *bis*, Rue St. Anne.
Peeterssen, 31, Boulevard Malesherbes.
Wynand-Fockink, 2, Rue Auber.

MILLINERS AND BONNET MAKERS.

Bysterveld (H. de), 3, Faubourg St. Honoré.
Drouart (Mme.), 64, Basse du Rempart.
Félix (E.), 15, Faubourg St. Honoré.
Levaillant (Adrienne), 233, St. Honoré.
Ode (Madame), 7, Boulevard des Capucines.
Percheron (Madame Mélanie), 30, Rue Vivienne and 24, Rue de la Paix.

OPTICIANS.

Chevalier (Le Docteur Arthur), 158, Galerie de Valois, Palais Royal.
Ducray-Chevalier, 15, Place du Pont Neuf.
Radiguet, 15, Boulevard des Filles du Calvaire.

PERFUMERS.

Farina, Jean Marie, for Eau de Cologne, 21, Rue St. Honoré.
Houbigant-Chardin, 19, Faubourg St. Honoré.
Lubin, 55, Rue St. Anne.
Piver, 10, Boulevard de Strasbourg.
Rimmel, 9, Boulevard des Capucines.

POCKETHANDKERCHIEFS.

*Chapron*, 11, Rue de la Paix.

PIPES, MEERSCHAUM AND WOODEN.

Krebs, W., 18 and 20, Passage Bourg l'Abbé (*see* PASSAGES).
Laporte, 19 to 22, Galerie de Chartres, Palais Royal.
Sommer, Passage des Princes (*see* PASSAGES).

PORTMANTEAUS, TRAVELLING BOXES, ETC.

Bigot, 25, Rue Duphot.
Moynat, 5, Place du Théâtre Français.
Vuitton, Louis, 1, Rue Scribe.
Walcker (Bazar du Voyage), 3, Place de l'Opéra.

SILVERSMITHS, ETC.

Cardeilhac, 91, Rue de Rivoli.
Christophle, 33, Boulevard des Italiens.
Taburet and Boin, 3, Rue Chauveau Lagarde.

SOAP.

Gellé frères, 35, Rue d'Argout.
Guerlain, 15, Rue de la Paix.
Halphen, 17, Rue St. Marc.
Piver, 10, Boulevard de Strasbourg.

STATIONERY, ETC.

Andouard, corner of the Rue de Provence and the Rue Lafayette.
Faber, 11, Boulevard des Capucines.
Maquet, 10, Rue de la Paix.

TAILORS.

Cumberland, 3, Rue Scribe.
Dusautoy, 14, Boulevard des Italiens.
Geiger, 71, Rue de Richelieu.
Hill, 22, Rue Cambon.
Morlent et Janssens, 33-39, Galerie d'Orléans, Palais Royal.
Nicoll, 29, Rue Tronchet.
Redfern, 242, Rue de Rivoli.
Renard, 2, Boulevard des Italiens.
Tautz, 84, Faubourg St. Honoré.
Woodman, 16, Rue Halévy.

TEA (and see CHOCOLATE-MAKERS).

London Company's Warehouse, 2
Place Vendôme.
Potin, 45 and 47, Boulevard Malesh

TERRA COTTA AND STATUETTES.

Le Vaillant, 68, Galerie d'Orléans, Palais Royal.

TOYS, DOLLS, ETC. FOR CHILDREN.

Au Nain Bleu, 27, Boulevard des Capucines.
Benon (Aux Enfants Sages), 13, 15, 17, Passage Jouffroy, on the north side of the Boulevard Montmartre.
Maison Simonne, 188, Rue de Rivoli, close to the Passage Delorme. Entrance also from the Passage.

UMBRELLAS AND STICKS.

Antoine, 26–29, Galerie de Chartres, Palais Royal.
Cazal, 27, Boulevard des Italiens.
Dupuy, 8, Rue de la Paix.
Farge, 6, Passage des Panoramas, at the corner of the Galerie de la Bourse and the Galerie Feydeau.
Gravel, 6, Rue Royale.

WATCHES (*see* CLOCKS).

**Tramways** (and *see* OMNIBUSES). —As may be seen from the list of omnibuses, which are given in their proper place, these vehicles are not so numerous in Paris as in London; but on the other hand the number of tramways in Paris is greater than in London. They run for longer distances than do the omnibuses, their speed is quicker; and the price from the starting-point to the fortifications—for in most cases the tramways go to a place situated outside Paris—is the same as that of the omnibuses, viz. 30c. for an inside seat, or for standing on the platform, and 15c. for a seat on the top. From the gate at the fortifications to the end of the journey a further charge is made depending upon the distance; the charge beyond the fortifications is about in the same proportion as that inside the walls of Paris. In some few cases a small extra charge is made for a "correspondance" ticket. The "correspondances" have been explained in the article on Omnibuses, and so also have the "stations" at which the omnibuses stop to set down and take up passengers. The same general observations that were made with regard to the omnibuses will apply also to the tramways. On some of the lines the tramcars are so constructed as not to hold passengers on the top.

| No. | LINE AND ROUTE. | COLOUR. |
|---|---|---|
| | TRAMWAYS BELONGING TO THE OMNIBUS COMPANY. | |
| 1 | LOUVRE—ST. CLOUD.—Quai du Louvre; Pont des Saints Pères; Pont de la Concorde; Pont de l'Alma; Pont de Grenelle; Rond Point de Boulogne; Pont de St. Cloud; Place d'Armes à St. Cloud .. .. | *Dark Green.* |
| 2 | LOUVRE—SÈVRES.—Quai du Louvre; Pont des Saints Pères; Place de la Concorde; Pont de l'Alma; Pont de Grenelle; Point du Jour; Route de Versailles; Pont de Sèvres; Grande Rue de Sèvres.. .. | *Blue.* |
| 3 | LOUVRE—VERSAILLES.—Quai du Louvre; Pont du Carrousel; Place de la Concorde; Pont de l'Alma; Pont de Grenelle; Point du Jour; Route de Versailles; Pont de Sèvres; Avenue de Paris; Place d'Armes à Versailles .. .. .. .. .. .. .. .. | *Light Yellow.* |
| 4 | LOUVRE—PASSY.—Quai du Louvre; Pont du Carrousel; Place de la Concorde; Place de l'Alma; Place de Passy; Chaussée de la Muette (Passy) .. .. .. .. .. .. .. .. .. | *Chocolate.* |
| 5 | *LOUVRE—CHARENTON.—Place St. Germain l'Auxerrois (Louvre); Place du Châtelet; Rue des Deux Portes; Place de la Bastille; Place Mazas; Quai de Bercy;* 50, Route Départementale; Pont de Charenton.. .. .. .. .. .. .. .. .. | White. |

| No. | Line and Route. | Colour. |
|---|---|---|
| 6 | Louvre—Vincennes (*not to be confounded with Cours de Vincennes and Louvre*).—Quai du Louvre; Place du Châtelet; Quai de l'Hôtel de Ville; Place de la Bastille; Place de la Nation; Boulevard St. Mandé; Avenue du Bel Air; Avenue de Vincennes (in front of the new fort) .. .. .. .. .. .. .. .. .. .. | *Dark Brown.* |
| 7 | Cours de Vincennes—Louvre (*not to be confounded with Louvre and Vincennes*).—Cours de Vincennes (Chemin de Fer de Ceinture); Place de la Nation; 130, Boulevard Voltaire; Place de la République; 77, Boulevard de Sébastopol; Pointe St. Eustache; Place St. Germain l'Auxerrois (Louvre) .. .. .. .. .. .. .. .. | *Blue.* |
| 8 | Trocadéro—La Villette.—Trocadéro; Place de l'Étoile; Place des Ternes; 98, Boulevard de Courcelles; Parc Monceau; 51, Boulevard des Batignolles; 91, Boulevard de Clichy; Place Pigalle; Boulevard Rochechouart; Boulevard Magenta; Boulevard de la Chapelle; Boulevard de la Villette .. .. .. .. .. .. .. | *Light Yellow.* |
| 9 | Étoile—La Villette.—Place de l'Étoile; Place des Ternes; 98, Boulevard de Courcelles; Parc Monceau; 51, Boulevard des Batignolles; 91, Boulevard de Clichy; Place Pigalle; Boulevard Rochechouart; Boulevard de Magenta; Boulevard de la Chapelle; Boulevard de la Villette .. .. .. .. .. .. .. .. | *Dark Brown.* |
| 10 | La Villette—Place de la Nation (perhaps this car may still bear the old name, Place du Trône).—Boulevard de la Villette; Boulevard de Belleville; Boulevard Ménilmontant; Père Lachaise; Place de la Nation | *Dark Brown.* |
| 11 | La Chapelle—Square Monge.—184, Rue de la Chapelle; Boulevard de la Chapelle; 76, Boulevard de Strasbourg; 114, Boulevard de Sébastopol; 77, Boulevard de Sébastopol; Place du Châtelet; Place St. Michel; Square Cluny; Square Monge .. .. .. .. | *White.* |
| 12 | Montrouge—Gare de l'Est.—121, Avenue d'Orléans; Place Denfert Rochereau; 65, Boulevard St. Michel; Place St. Michel; Place du Châtelet; 77, Boulevard de Sébastopol; 114, Boulevard de Sébastopol; 76, Boulevard de Strasbourg (Gare de l'Est) .. .. .. .. | *Dark Brown.* |
| 13 | St. Ouen—Bastille.—20, Route Départementale; Porte de Clignancourt; Boulevard de la Chapelle; Boulevard Magenta; Boulevard de Strasbourg; Place de la République; Place de la Bastille .. .. | *Dark Green.* |
| 14 | Bastille—Pont de l'Alma.—Place de la Bastille; 14, Boulevard St. Germain; Place Maubert; 21, Boulevard St. Michel; St. Germain des Prés; 207, Boulevard St. Germain; 225, Boulevard St. Germain; Pont de l'Alma (left bank) .. .. .. .. .. .. .. | *Blue.* |
| 15 | Gare de Lyon—Pont de l'Alma.—Gare de Lyon; Place Mazas; Gare d'Orléans; 14, Boulevard St. Germain; Place Maubert; 21, Boulevard St. Michel; St. Germain des Prés; 207, Boulevard St. Germain; 225, Boulevard St. Germain; Place de l'Alma (right bank) | *Light Yellow.* |
| 16 | La Muette (Passy)—Rue Taitbout.—Chaussée de la Muette; Avenue du Trocadéro; Place du Trocadéro; Place de l'Étoile; 169, Boulevard Haussmann; Boulevard Malesherbes; Rue Tronchet; Rue Taitbout | *Green.* |
| 17 | Auteuil—Boulogne.—Place de l'Embarcadère à Auteuil (the railway station); Porte d'Auteuil; Grande Rue de Boulogne; Rond Point de Boulogne .. .. .. .. .. .. .. .. .. | *White.* |
| 18 | Porte d'Ivry—Halles (this service is at present performed by *omnibuses*).—19, Route d'Ivry; 196, Avenue de Choisy; Avenue des Gobelins; 5, Rue Claude Bernard; 65, Boulevard St. Michel; 21, Boulevard St. Michel; Place St. Michel; Place du Châtelet; Pointe St. Eustache (Les Halles) .. .. .. .. .. .. .. | Whi |

*Omnibuses* pass in front of the church; *Tramway*, Boulevard Haussmann; *Station de Voitures*, behind the church.

**Tripes à la Mode de Caen.**—This is a mode of cooking tripe much relished by some of the Parisians. Tripe is nowhere considered an aristocratic dish; many dislike it perhaps because they have never tasted it. There is more than one way of cooking tripe, and *à la mode de Caen* is certainly not the worst. As it is served the meat seems to have been browned, the sauce or gravy appears to look greasy, and onions are used more or less freely; but if the cooking has been judiciously managed, there will be little taste of grease in the gravy, and also not a strong flavour of onions. However, those who cannot bear the sight of an onion had better not venture upon *tripes à la mode de Caen*, for it is essential for the perfect success of the dish. It is imperative that both the food itself and the plate off which it is eaten should be quite hot. Sometimes outside the windows of a restaurant—not the restaurants of the best class—one may see a notice to the effect that this dish is always ready in that establishment upon a certain day of the week. It is, perhaps, better at breakfast-time than at dinner, and it is a kind of food with which white wine may be preferred to red.

There is in the Rue du Temple a house, No. 117, much frequented by the people in that busy part of the town, where this dish is well cooked, and it is apparently much enjoyed by the artisans and workmen of the neighbourhood, who send in for so many portions for their midday meal. As one enters the small rooms on the ground-floor do not look inviting, and there is also a room underground; but a man in quest of a meal might go farther and fare worse. The food given is good, and so also is the wine. The Chablis may be recommended. In the warm weather some of the customers drink cider. At the counter stands a woman stirring up and ladling out the savoury meat from a great urn, underneath which there is always a layer of hot cinders. The good buxom dame is picturesquely dressed. On her head she has a high linen cap with a small tassel hanging down in front. She wears a tight-fitting dark-green jacket with brightly-shining brass buttons; and her jacket has tiny swallow-tails, upon which there are very many brass buttons. The skirt of her dress, or her overall petticoat, is made of a light-yellow cloth with broad red stripes. The waiting is done by women; and if you wish for tripe you may have either "une portion" or "une demie portion." It is served upon a metal dish, inside which there is hot water. The meat is thus always kept warm, and the gravy does not get cold. Eggs, and chops, and steaks may also be had; but no one will wish to visit the house without tasting the dish for which it is celebrated.

**Trocadéro, Le.**—This is a large and peculiar-shaped building, looking over the Pont d'Iéna and over the Champ de Mars—the ground on which was built the last Paris Exhibition. The style of the architecture is Byzantine, and as we see it for the first time it appears to be fantastic rather than handsome. The two high square-topped towers give to the building an aspect of strange boldness; but by degrees we may get accustomed to it, and in a few years' time, when some of the appearance of newness has worn off, and the bricks have become a little more tempered in colour, the general effect will be more pleasing. The Trocadéro Palace was built for the Paris Exhibition of 1878. The exterior has long been finished, but perhaps some of the interior arrangements have not yet been fully completed. There are every Sunday conferences, or lectures, upon various branches of science, the object being to make the lectures popular and easily intelligible to any who may wish

to go to hear them. The admission is free. This most praiseworthy undertaking is due wholly to private enterprise. A library is being formed, and it is hoped that in a few years the *Observatoire Populaire*, which is the name of the society or institution, may have rendered good and useful service. And upon those evenings when the sky is perfectly clear lectures are given upon astronomy. Also in the Trocadéro palace there is a large concert-room, capable of holding 5300 people. This room is not provided with gas or other means for artificial lighting, so that all the concerts are given in the afternoon. The room is handsome, and its acoustic properties are fairly good. The concerts at which vocal music is heard are held generally on Sundays, and these concerts are usually intended for a charity, or for the benefit of an actor, a singer, etc. There are also some organ concerts, given during the spring and early summer months. Tickets for these concerts may be obtained at the theatrical agencies—15, Boulevard des Italiens; 6, Place de l'Opéra; 38, Avenue de l'Opéra; from the principal music publishers; from Messrs. J. Cook and Son, 15, Place du Havre; and at the office in the Trocadéro, from 1 till 5 o'clock. Gardens have been nicely laid out in the ground between the great palace and the river, and these are open to the public. In the gardens there is an aquarium.

*Omnibuses* and *Tramways* run to the Trocadéro from many directions: from the Arc de l'Étoile; from the Gare de l'Est, passing the Rue de Châteaudun, the Rue de la Boétie, and the Champs Élysées; from the Bourse; and from the Louvre there are tramways that pass by the Pont d'Iéna, at the bottom of the gardens. Also, the river *Steamboats* land passengers close to the Pont d'Iéna.

**Tuileries, Les,** and **Jardin des Tuileries.**—Situated between the Rue de Rivoli on the north, the Seine on the south, the Place du Carrousel on the east, and the Place de la Concorde on the west. The palace of the Tuileries has often been styled the Paris residence of the French sovereigns; but, in fact, Henri IV., Louis XIII., and Louis XIV. stayed there only temporarily, and when Louis XIV. had definitely chosen Versailles as his place of residence, the Tuileries palace seemed to be abandoned. As we all know, it was completely ruined by the Communist incendiaries in May, 1871.

The old palace derived its name from the fact that before it was built there had been upon the site a manufactory of *tuiles*, or tiles. In 1518 François I. bought the ground, and gave it to his mother, Louise de Savoie. From her hands it came into those of Catherine de Médicis. Catherine began to construct the Tuileries palace, as a place of residence for herself, in 1564, but did not long continue to live there. Philippe Delorme, and afterwards Jean Bullant, were her architects. Delorme built the centre pavilion and the two side-wings to that centre pavilion, and Bullant built the extremities, or the outside pavilions, to those side-wings. Of the original architecture of the Tuileries palace very little indeed was left before the building was destroyed by the Communists in 1871. The restorations that were thought necessary in the 17th century defaced, or it may be improved, the work of the century preceding. We may say, perhaps, that this first portion of the Tuileries that was built during the 16th century corresponds with the ruins left standing after the destruction of the palace by the Communists in 1871. Henri IV. built, on the south side, the Pavilion de Flore (looking over the Seine and standing immediately in front of the Pont Royal), extending it to the extremity of the wing that had been constructed by Bullant. Henri IV. also built a portion of the palace that runs parallel with the Seine, commencing from the Pavillon de Flore. On the north side Louis XIV. built

Pavillon Marsan, which we now see looking over the Rue de Rivoli, close to the Place de Rivoli, where there is the statue of Joan of Arc on horseback, and joined it to the northern wing of the palace that was then already standing.

After the work begun by Louis XIV. was finished, nothing new was added to the Tuileries until Napoleon I. began to build, in 1806. For two centuries after Catherine de Médicis gave up the Tuileries as her place of residence, the palace was inhabited only temporarily and at short intervals by the kings of France. Louis XV. was put there when he was a child; and Louis XVI. did not reside in the Tuileries until October, 1789. The whole of the interior was restored or rebuilt during the present century. Napoleon I. began the work; he had chosen the palace as his official residence when First Consul, and he continued to reside there when he became Emperor. Louis XVIII. and Charles X. also lived in the Tuileries palace. Louis Philippe, after he came to the throne, in 1830, continued the work of restoration inside the Tuileries, and this was completed by Napoleon III., who habitually lived in the Tuileries palace. The private apartments—those of the Emperor and of the Empress—were upon the ground-floor, commencing from the Pavillon de Flore near to the river. On the other side, from the Pavillon de Marsan, near to the Rue de Rivoli, as far as the centre pavilion (the Pavillon de l'Horloge), the apartments on the ground-floor were given to the grand chamberlain and to the grand almoner. On the first story were the state-rooms; there was also a chapel and a small theatre. It is said that during the evening receptions the state-rooms were lighted with much splendour.

The different Governments in France *have done wisely in* allowing the ruins *of the old palace to remain* standing for *some years after the* wanton and wicked *mischief. Some day the* walls will be *pulled down.* Various projects have been considered as to how to employ the empty space, though as yet nothing has been made known to the public.

Les Jardins des Tuileries were first planned by Lenôtre, in 1665. The whole of the gardens are now open, but under the last empire the portion immediately in front of the palace was enclosed by an iron railing. The portion in front of the Rue des Tuileries is cleverly laid out, and in the summer time the flowers there are abundant. Lower down, nearer to the Place de la Concorde, on each side of the great avenue, there are two terraces. That running by the side of the Rue de Rivoli is called La Terrasse des Feuillants, because a Benedictine monastery once stood there; and, on the other side, running parallel with the river, is the Terrasse du Bord de l'Eau. Each of these terraces is cut in two by a passage leading from the Rue Castiglione to the Pont de Solférino. In the last century, there stood in the Tuileries gardens a large room known as the Salle des Machines, and this was used as a theatre. Pantomimes were first played there; in 1764 the Opéra gave their performances there; in 1770 the Salles des Machines became the theatre for the Comédie Française. The statues in these gardens are numerous; most of them date from the time of the Restoration (1815-30). The Tuileries gardens is a very favourite place of resort for children at all times of the year, when the weather is fine; and during the summer months, on certain days of the week, a band plays there from 5 till 6 o'clock in the afternoon.

*Omnibuses*, Rue de Rivoli; *Tramway*, Quai des Tuileries; *Stations de Voitures*, Quai des Tuileries and Place du Palais Royal.

**Turkey** (Ottoman Empire).—*Embassy*, 17, Rue Lafitte. *Omnibus Route*, Boulevard des Italiens; Tram-

*way*, Rue Taitbout; *Station de Voitures*, Boulevard des Italiens.

*Consulate*. Same address.

**United States of America.**—*Legation*, 95, Rue de Chaillot. *Omnibus Route*, Champs Elysées; *Tramway*, Avenue Marceau; *Station de Voitures*, Avenue Marceau, near the Rue Bassano, and at the top of the Champs Élysées.

*Consulate*, 3, Rue Scribe. *Omnibus Route*, Boulevard des Capucines; *Tramway*, Boulevard Haussmann; *Station de Voitures*, opposite the Consulate.

**Uruguay.**—*Consulate*, 8, Cité Gaillard (Rue Blanche). *Omnibus Route*, Rue de Clichy; *Station de Voitures*, Rue Moncey.

**Val de Grâce, Le,** at the southern end of the Rue St. Jacques, near to the Boulevard de Port Royal. This church and the abbey bearing the same name were founded by Anne of Austria, in consequence of a vow she had made to obtain the blessing of a child. The building was begun in 1645, and in that year Louis XIV., aged seven years old, laid the first stone. After the Revolution of 1789 the abbey was used as a military magazine, and under the First Empire it was changed into a military hospital. The hospital still remains, and there is also a military school of medicine annexed. The church was again opened for divine worship in 1826. The building stands in a large courtyard separated from the Rue St. Jacques by a handsome iron railing. When this church was built the Rue St. Jacques was one of the principal streets in Paris. The church is one of those built in the Italian Renaissance style. It has an imposing appearance, but no one can say that it is handsome; for inside and outside, almost every part of the building, the ornamentation is overcharged. The dome is one of the highest in Paris. Inside the cupola of the dome there are frescoes painted by Mignard. Over the altar there is an enormous baldacchino, reminding one of that under the dome in the Invalides. Outside and round the dome there are large square Corinthian pillars bearing statues upon them. The statue inside the courtyard was erected to Larrey, a celebrated surgeon who followed the French armies in the Peninsular war.

*Omnibuses* pass along the Rue St. Jacques; *Tramways*, Boulevard Port Royal and Boulevard St. Michel; *Station de Voitures*, Rue Gay Lussac.

**Valets de Place.**—*See* COMMISSIONNAIRES.

**Variétés** (Théâtre des Variétés), 7, Boulevard Montmartre.

1240 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes des premières et rez de chaussée .. .. | 10 | 0 |
| Loges (1re galerie) .. .. | 8 | 0 |
| Premier balcon (1re galerie) .. | 7 | 0 |
| Fauteuils d'orchestre .. .. | 6 | 0 |
| Baignoires de côté .. .. | 8 | 0 |
| Loges de foyer de face .. .. | 5 | 0 |
| ,, ,, côté .. .. | 4 | 0 |
| Stalles d'orchestre .. .. | 4 | 0 |
| Deuxième galerie—loges du rang .. .. .. .. | 2 | 0 |
| Deuxième balcon .. .. | 1 | 50 |
| Premier amphithéâtre .. .. | 1 | 50 |
| Deuxième .. .. .. .. | 1 | 0 |

This theatre is much of the same kind as the Strand Theatre in London. Comedies, in the legitimate acceptation of the word, are not played here, but rather revues and sprightly vaudevilles. Operettas and opera-bouffes, or burlesque operas, are often played here, such as "Barbe Bleue," "La Belle Hélène," "La Grande Duchesse," etc.

*Omnibus Route*, Boulevard Montmartre; *Station de Voitures*, in front of the theatre.

**Vaudeville** (Théâtre du Vaudeville), corner of Rue de la Chaus

d'Antin and the Boulevard des Capucines.

1000 places.

PRICES OF ADMISSION.

| | f. | c. |
|---|---|---|
| Avant scènes (rez de chaussée).. | 12 | 50 |
| ,, ,, des premières .. | 12 | 50 |
| Premières loges de face et de côté | 7 | 0 |
| Baignoires de face et de côté .. | 6 | 0 |
| Fauteuils d'orchestre .. .. | 6 | 0 |
| ,, de balcon .. .. | 6 | 0 |
| ,, de foyer .. .. | 5 | 0 |
| Loges de foyer de face .. .. | 5 | 0 |
| ,, ,, côté (2me étage) | 4 | 0 |
| Stalles de la 2me galerie .. | 4 | 0 |
| Avant scènes des secondes .. | 4 | 0 |
| Troisièmes loges de face .. | 3 | 0 |
| Stalles de la 3me galerie de face | 3 | 0 |
| Stalles de la 3me galerie de côté | 2 | 0 |
| Avant scènes des troisièmes .. | 2 | 0 |
| Loges de quatrièmes .. .. | 2 | 0 |
| Quatrième galerie .. .. | 1 | 0 |

This theatre dates from the year 1792, and since then it has had various fortunes, and has been situated in different parts of Paris. The present house dates from the year 1869. Plays known as "Vaudevilles," comedies, and domestic dramas are played here. The Vaudeville Theatre can boast of some capital actors, and there are plays, the names of which are familiar to most of us, that were first brought out within its walls, when the house stood facing the Place de la Bourse—"La Dame aux Camélias" of the younger Dumas; Octave Feuillet's play, "Le Roman d'un Jeune Homme Pauvre," put upon our stage in London under the title of "The Hero of Romance;" Sardou's "La Famille Benoiton," "Rabagas," etc. The characteristics of the Vaudeville Theatre are much the same as those of the Gymnase.

*Omnibus Routes*, the Boulevard opposite the theatre and the Rue de la Chaussée d'Antin; *Station de Voitures*, on the Boulevard.

**Vaudevilles.**—*These so-called plays first became known in the 18th century, though the designation is of older date. Different meanings have been ascribed to this word,* which has become so national and so popular throughout all France. In the 17th century the word was applied only to songs, in which people and things were satirised by the merry music of the multitude. To relate how, through the théâtres de la foire, the vaudeville became transformed from a song into a comedy, would lead one far into the literary history of the French theatre. Le Sage, the author of "Gil Blas," was a prolific writer for the théâtres de la foire. It was from this source that sprang that kind of play now known as an opéra comique. During the last century the vaudeville was long considered as a sprightly parody upon any event, dramatised with a light hand, and so put in the theatre. Flashes of wit, bons mots, and songs would be introduced; the audience would thus find plenty of amusement even though they did not understand all the allusions. Gay's comedy, "The Beggar's Opera," may be mentioned as an instance. Since then the vaudeville has taken many new forms. The word has now become almost synonymous with any light comedy; whereas a hundred years ago, satire, or rather open good-humoured banter, sometimes smart enough, was its chief characteristic. The principal writers of vaudevilles of late years have been Scribe, who died in 1861, and M. Labiche, who was not long since elected to one of the vacant chairs in the French Academy.

**Vendôme.**—*See* COLONNE DE LA PLACE VENDÔME, and PLACE VENDÔME under PLACES.

**Venezuela.**—*Legation*, 37, Rue de la Bienfaisance. *Omnibus Route*, Rue de Laborde; *Tramway*, Boulevard Malesherbes; *Station de Voiture*, Avenue de Messine.

*Consulate*, 9, Boulevard des Capucines. *Omnibus Route*, Boulevard des Capucines; *Station de Voitures*, Boulevard des Capucines.

**Versailles.**—The history of Versailles is the history of the great château; for there is nothing interesting in the place but the large and very costly palace, nearly the whole of which was built by the orders of Louis XIV., and the gardens, which in the summer-time are pretty and pleasant enough. Where the castle and town of Versailles now stand there was formerly a large forest stretching from St. Cloud and from Meudon, as far as Rambouillet. In this forest Louis XIII. used to hunt, and at the commencement of his reign (1610) there was an old windmill, in which in later years he used sometimes to spend the night. He bought the ground on which the windmill stood, probably in 1627, pulled down the old house, such as it was, and built upon the site a castle, which served for him and his friends as a hunting-seat. This was the work of the architect Lemercier. It still forms the central part of the present larger castle; but it is visible only from the side facing the town. By the colour of the bricks it may be distinguished from the palace built by Louis XIV.

Louis XIV. did not like St. Germain. He ordered Mansard to enlarge the castle at Versailles, and to make of it a residence that should be suitable for a king. To such a general order, Louis only added that the château built by his father should not be damaged. The construction of the palace and the laying out of the park were begun in 1661, and were finished in 1684. Their cost was a milliard, or a thousand million francs (£40,000,000 sterling). To Jules Hardouin Mansard, as already stated, was confided the work of building, to Charles Lebrun the painting and the internal decoration of the palace, and to André Lenôtre the planning and the ornamentation of the gardens and of the park.

Versailles thus came to be a place of importance. Rich men and capitalists *built houses there, either* to live in themselves, *or else as an investment* for their *money. The presence* in the town of *Louis XIV.* and of his own vast palace, determined generally the style of architecture of the new houses, and hence it happened that few towns in France were so well built as Versailles. The streets are wide, they meet each other at right angles, and the majority of them run either from north to south, or from east to west.

The palace is situated at the western extremity of the town. It has two façades; that looking towards the east is seen from the Place d'Armes, and the other facing the west overlooks the park. Between the Place d'Armes and the palace there is a spacious court, now called Cour Royale. This is closed by a handsome iron gateway. Immediately in front of the Place d'Armes is the Avenue de Paris, and on the right side facing the palace the Avenue de St. Cloud, and on the left the Avenue de Sceaux. The palace is, so to say, divided into three portions—the main building, and the right and left wings. The whole façade is 450 mètres in length and 20 mètres high. There is the ground-floor, the first story and an attic above, on which there is a balustrade. On the ground-floor there are 125 windows, or doorways formed like arcades. Between the windows there are Ionic pilasters; and we also see mythological statues of the four seasons of the twelve months in the year, and of the Acts. These are more than four mètres high.

The interior of the palace is open every day but Monday from 12 till 4. The gardens are open every day until dusk. The Grand and the Petit Trianon are open on Sundays and on Thursdays from 12 till 4. La Chapelle may be seen by enquiring at the concierge.

The museum of Versailles was restored by Louis Philippe, who spent upon the old palace 15,000,000f. The whole building is so immense in its size that no more will be attempted here than to indicate some of its principal features.

On the ground-floor, in the south

or left-hand wing, there are thirteen rooms, called *La Galerie de l'Empire*. These contain pictures of the campaigns between the years 1796–1805. Parallel with this is *La Galerie de Sculptures*, and behind that *La Chambre des Députés*. In the central portion there are the *Salles des Amiraux et des Connétables* facing the south, the *Salle des Maréchaux* facing the north, and the *Galerie Louis XIII.* facing the west, serving as a corridor between the two long suites of rooms. On the right hand, or northern wing, there are *La première Galerie de l'histoire de France*, eleven rooms, containing the pictures of battles early in French history; a parallel gallery called *La Galerie des Tombeaux*, leading to the theatre; and also five rooms called *Les Salles des Croisades*.

On the first-floor, in the south wing, there are *La galerie des Batailles* and *La galerie des Sculptures*. In the central portion, looking southward, there are *Les appartements de la Reine*, and the *aquarelles*, or the water-colour drawings; facing westward there is *La grande galerie des Glaces*, on the left hand of which is *Le Salon de la Paix*, and on the right *Le Salon de la Guerre*; looking northward there are five rooms known as *Les grands Appartements*; on the north wing there is a long gallery containing pictures of the history of France; there is also *La 2me galerie des Sculptures* and *Les Salles de Constantine*.

Some of these rooms are now closed to the public. The whole forms a vast collection of magnificent galleries, and the visitor is generally not sorry when he has accomplished his duty and passed outside the doors of the palace. Continued splendour wearies; and though we recollect that we are walking through rooms once inhabited by Louis XIV. and his favourites, a feeling of dumb show pervades the place, and we have an inner feeling of satisfaction that royalty nowadays lives in a more comfortable manner.

**Vincent de Paul, Saint,** is situated by the side of the Rue Lafayette, opposite to the end of the Rue d'Hauteville. This church, begun in 1824 and finished in 1844, is a fine specimen of Grecian architecture, though there is some admixture of the Byzantine style in the ornamentation. Your first impression as you enter the church is that you are overcome by the excessive darkness; you then feel as if the church had been purposely intended to crush everything by its great weight. By degrees, as you begin to see, you realise the fine proportions, the grandeur, and the somewhat solemn majesty of the old Greek architecture. Classic art—understood now in the sense of ancient art—is everywhere different from modern art, and brings with it different trains of thought. This church, however, is gloomy, and probably enough the intention was that it should be dark. The prevailing colour is brown; the church is nearly everywhere so painted. In the nave we see a long row of Ionic pillars supporting a heavy gallery, and above the gallery there are Doric pillars supporting the roof. Upon the outside of the gallery there are fresco paintings, the work of Hippolyte Flandrin, representing a long procession of Christians divided into groups showing the early followers of the Church and the doctors who were their teachers. The nave of the church is wide, and on each side there is an aisle with side chapels. The choir of the church is round. The dome over the choir is not high, and here we see a picture of Christ seated upon a throne, painted by Picot; St. Vincent de Paul is kneeling before Our Saviour and is bringing to Him little children. In the apse there is the Chapelle de la Vierge. It is said that the stained glass in the windows of this church is particularly good. The façade of the church faces nearly due south. Because of the steep incline of the ground, the building is approached by a long and wide flight of steps. In front of the

church there is a handsome frontispiece. A treble row of Ionic fluted columns support a heavy entablature, and on the pediment there is a fine bas-relief representing St. Vincent de Paul placed between Faith and Charity. The figures here are cut in full embossment. At the two sides of the church there are square towers, on one of which there is a clock, and on the other a dial showing the days of the week and of the month.

*Omnibuses* pass along the Rue de Lafayette in front of the church; *Tramways*, Boulevard Magenta, Rue de Lafayette, above the Boulevard Magenta, and Rue de Maubeuge; *Station de Voitures*, Rue de Chabrol.

**Weights and Measures.**—It would be tedious, and but of little value for the practical purposes of daily life, to give here a comparative table of the English and French weights and measures. No one can recollect minute decimal fractions; and also no one could profit by them. In only a few cases can the two systems be reduced to one common denomination, as partially in Long Measure, and also in Money Measure, which has been explained elsewhere (*see* MONEY); but in the very great majority of cases each system must be employed to test its own objects. In Long Measure we may say with tolerable accuracy that a kilomètre is $\frac{5}{8}$, or that it is $\frac{8}{5}$ of a mile; in other words, 5 kilomètres are the same as 3 miles, 8 kilomètres the same as 5 miles. If we test this by computing the distance of a day's walk the difference in the two measurements will not be great; for if 5 kilomètres equal 3 miles, 40 kilomètres will represent 24 miles; and if we suppose that 8 kilomètres equal 5 miles, we find that 40 kilomètres represent 25 miles. To walk at the rate of four miles an hour, a man ought to do his 5 kilomètres in 45 minutes, or one in every nine minutes. By a kilomètre we are to understand 1000 *mètres; but a decimètre* means $\frac{1}{10}$ of a *mètre, a centimètre* means $\frac{1}{100}$ of a *mètre, and a millimètre* means $\frac{1}{1000}$ of a mètre. Those who are curious may like to know that it has been estimated that a mètre is the forty-millionth part of the terrestrial meridian!

Taking the metrical system as we find it in use in France, the principal unities are the following: For long measure, *le mètre*; for square measure, *l'are* (100 square mètres), which is 10 mètres in length and 10 mètres in breadth; for liquids, *le litre*; for weights, *le gramme*; for fire-wood, *le stère*, or a cubic mètre; and for money, *le franc* and *le centime*. We also find the expressions *déca*, *hecto*, *kilo*, *myria*, taken from the Greek, to indicate respectively the 10th, the 100th, the 1000th, and the 10,000th multiple of the principle units, to which they are added as a prefix; and the words *déci*, *centi*, *milli*, taken from the Latin, indicate the 10th, the 100th, or the 1000th fraction of the principal unity. But all these expressions are not in common use. Those which we see used most frequently are *le kilomètre*, or 1000 mètres; *le hectare*, or 10,000 square mètres; *le hectolitre*, or 100 litres, and *le kilogramme*, or 1000 grammes. In money the *franc*, and *le centime*, are the words always used. There are many people in Paris who still use the word *sou*, instead of 5c., in their reckonings. Among the smaller tradesfolk this is very common. A franc is called vingt sous; five francs, cent sous. The old word *le louis* is employed chiefly as a familiar or semi-slang term. It may be used among betting-men, or by men playing at cards, but it has ceased to be employed in commercial transactions. For heavy weights, such as in loading a ship or a cart, a *millier*, or a *tonneau*, (1000 kilogrammes) will be used. But in long measure, *la lieue*, or the league, is ordinarily reckoned as four kilomètres. It is therefore less than three English miles, as is commonly supposed. *La lieue marine* measures a little more than five kilomètres and a half; and this would be rather more than three English miles.

To show the difficulties of bringi

two denominations to one common unit we may bear in mind that in Long Measure 39 English inches are supposed to represent the French mètre, and that the yard is equal to 0·9143834 of a mètre. In a mile there are 1609 mètres and ·31408 parts of a mètre. In measuring liquids, as we drink our wine or our beer at dinner, we may perhaps reckon roughly that an English imperial pint is about half a French litre; the proportion accurately told is that a pint equals 0·567932 of a litre. Also, according to strict measurement, a pound troy weight equals 0·373096 part of a kilogramme; a pound avoirdupois weight equals 0·453415 part of a kilogramme; and a ton equals 1015·649 kilogrammes. The kilogramme is counted as equal to 2 pounds in French weight, after the old fashion of reckoning in France; but the French pound weighs a little more than the English.

**Wines.**—In choosing what wine to drink at breakfast, or at dinner and after, people will generally be regulated more by what money they have to spend than by anything else. In all the restaurants in Paris, except those at "fixed prices," the wine-card gives the price of each kind of wine, and from that people will make their own choice. White wine will often make an agreeable beverage at breakfast; but to those who drink it for the first time it may have a strong astringency of flavour. This is more especially the case with Chablis; but with Grave or Sauterne, if the wine be good, there ought to be no acidity and but little sharpness of taste. Red wines, on the whole, are the more preferable, and they usually mix better with plain or with effervescing water. As said elsewhere, those who like the Burgundy wines will usually find that, for a moderate price, say 3f. or 4f., they can get a *better* bottle of Burgundy wine than of Bordeaux. Between the ordinary wine of each kind there is not much appreciable difference; but not unfrequently the Volnay, or the Nuits, costing perhaps 5f. a bottle, will prove a better wine than a Bordeaux vintage of the same price. The reason partly is that the Burgundy wine is not so much in demand as the Bordeaux, and is therefore more pure and unmixed. Everyone does not drink Burgundy wine, but those who like it have the advantage on their side.

**Wine-Shops.**—The cabaret in France corresponds to the publichouse in England; and in both the liquor drunk is usually execrable. The difference between the wine-shop in Paris and the publichouse in London is but one of form, and it is not necessary here to enter into matters which hardly concern us. We all know what an important place the wine-shop, or the public-house, necessarily holds among working people. And it is indeed wonderful that in England, and in France, the Governments of the country have not taken more repressive measures against the sale of adulterated liquors.

It is a very general impression in Paris that since the Franco-German war the French working-man drinks more wine or spirituous liquor than before, chiefly because he has more money to spend; and it is feared that drunkenness is on the increase. Ordinary tourists are not more likely to come in the way of drunken men in Paris than in London, for it is more in the outlying parts of the city that it would be found. It is there also that the population has chiefly increased within the last ten years.

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# INDEX TO ADVERTISERS.


| Name. | Address. | Trade. | Page. |
|---|---|---|---|
| Allen & Hanburys ... ... | Plough Court, Lombard St., E.C. | Chemists ... | Wrapper |
| Baker, Chas., & Co. ... ... | 271 & 272, High Holborn, W.C.; 82, Fleet Street, E.C.; and 137 & 138, Tottenham Ct. Rd., W.C. | Gentlemen's and Juvenile Clothiers ... | ,, |
| Bennett, John ... ... ... | 65 and 64, Cheapside ... ... | Watchmaker. | ,, |
| Benson, Thomas ... ... | 61, St. Paul's Churchyard, E.C... | Cigar Mrcht. | 281 |
| Bishop, A. ... ... ... | 17, Speck's Fields, Mile End, New Town, E.... ... ... | Manufacturing Chemist ... | 283 |
| Bourne, Addley ... ... | 37, Piccadilly, London, W. ... | Ladies' Outfitter ... | 285 |
| Bradford, T., & Co. ... ... | 140 to 143, High Holborn, W.C. | Domestic Machinists. | 279 |
| Davenport, J. T. ... ... | 33, Great Russell Street, W.C.... | Chlorodyne... | 281 |
| Eno, J. C. ... ... ... | Hatcham ... ... ... ... | Eno's Fruit Salt ... | 288 and Wrapper |
| Freeman, R. ... ... ... | 70, Kennington Park Road, S.E. | Chlorodyne... | 284 |
| Gillott, J. ... ... ... | Victoria Works, Birmingham ... | Pen Manufacturer ... | 281 |
| Grunebaum, J. ... ... | New Bond Street, W. ... ... | Cigar Merchant ... | 282 |
| Harron, L. & S. E. ... ... | 320, High Holborn ... ... | ... ... | Wrapper |
| Heath, Henry ... ... ... | Oxford Street, W. ... ... | Hat Manufacturer ... | ,, |
| Holborn Restaurant ... ... | High Holborn, W.C. ... ... | ... ... | ,, |
| HOTELS— | | | |
| Cowan's Hotel ... ... | Dover St. and Albemarle St. ... | ... ... | ,, |
| Grand Hotel ... ... | Paris ... ... ... ... | ... ... | 287 |
| Grand Hotel ... ... | Trafalgar Square ... ... | ... ... | Wrapper |
| Keating, T. ... ... ... | St. Paul's Churchyard, E.C. ... | Chemist ... | 280 |
| Lincoln, Bennett, & Co. ... | Sackville Street, Piccadilly, W... | Hatters ... | 277 |
| Moule ... ... ... ... | 5a, Garrick St., Covent Garden, W.C. ... ... ... ... | Patent Earth Closets ... | 284 |
| Oldridge, C. & A. ... ... | 22, Wellington Street, W.C. ... | Balm of Columbia ... | Wrapper |
| Osler, F. & C. ... ... ... | 100, Oxford Street, W. ... ... | Glass Manufacturers ... | iv |
| Rowland, A., & Sons... ... | 20, Hatton Garden, E.C. ... | Toilet Specialities. | ii |
| Sampson & Co. ... ... | Oxford Street, W. ... ... | Outfitters ... | 280 |
| Scottish Widows' ... ... | ... ... ... ... ... | ... ... | ii |
| Streeter, Mr. ... ... ... | 18, New Bond Street, W. ... | Diamond Merchant ... | iv |
| *Thomson & Son* ... ... | 21, London St., Mark Lane, E.C. | Flags... ... | 282 |
| *Wankenphast & Co.* ... ... | 60, Haymarket, S.W. ... ... | Boot Manufacturers ... | 277 |
| *Whelpton, G., & Son...* ... | 3, Crane Court, Fleet Street, E.C. | ... ... | 282 |
| *Willcox & Gibbs* ... ... | 150, Cheapside, E.C. ... ... | Sewing Mach. | 28 |

# THOS. BRADFORD & Co.,

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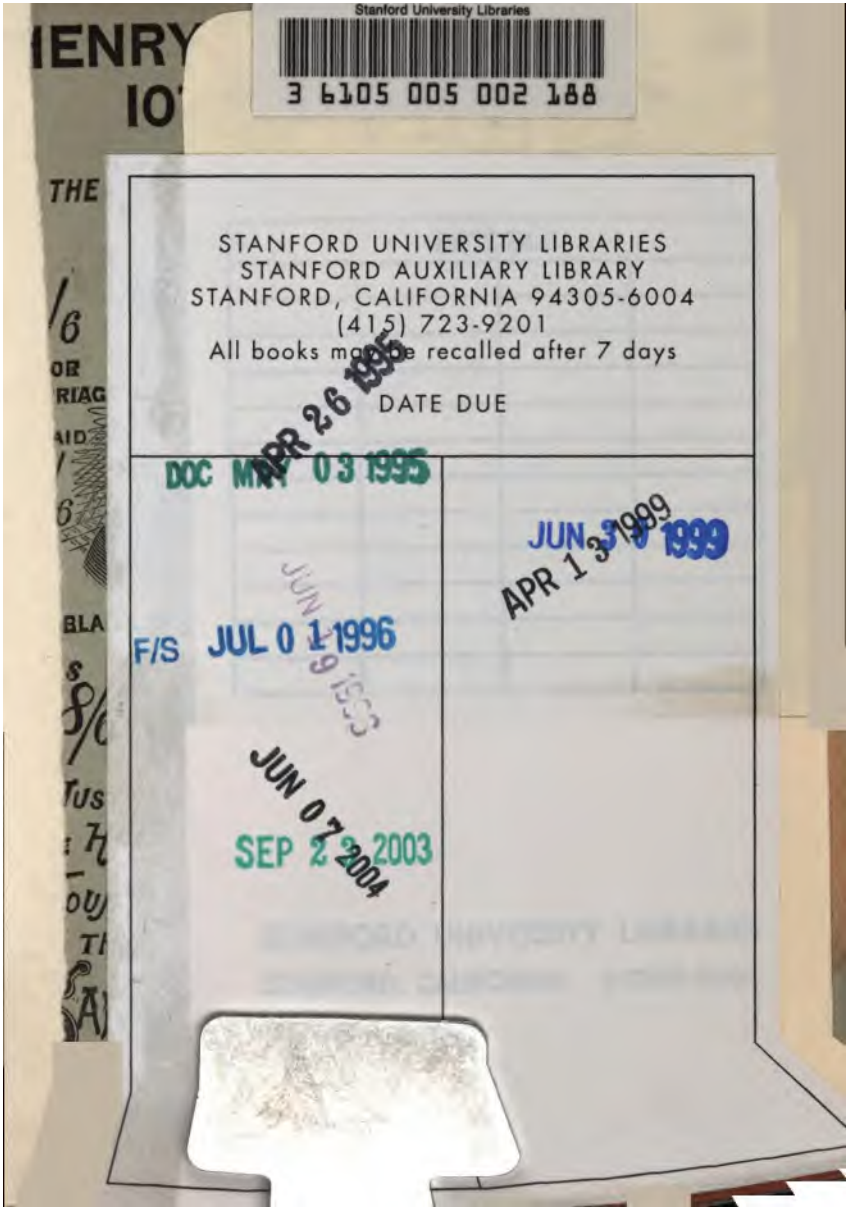
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